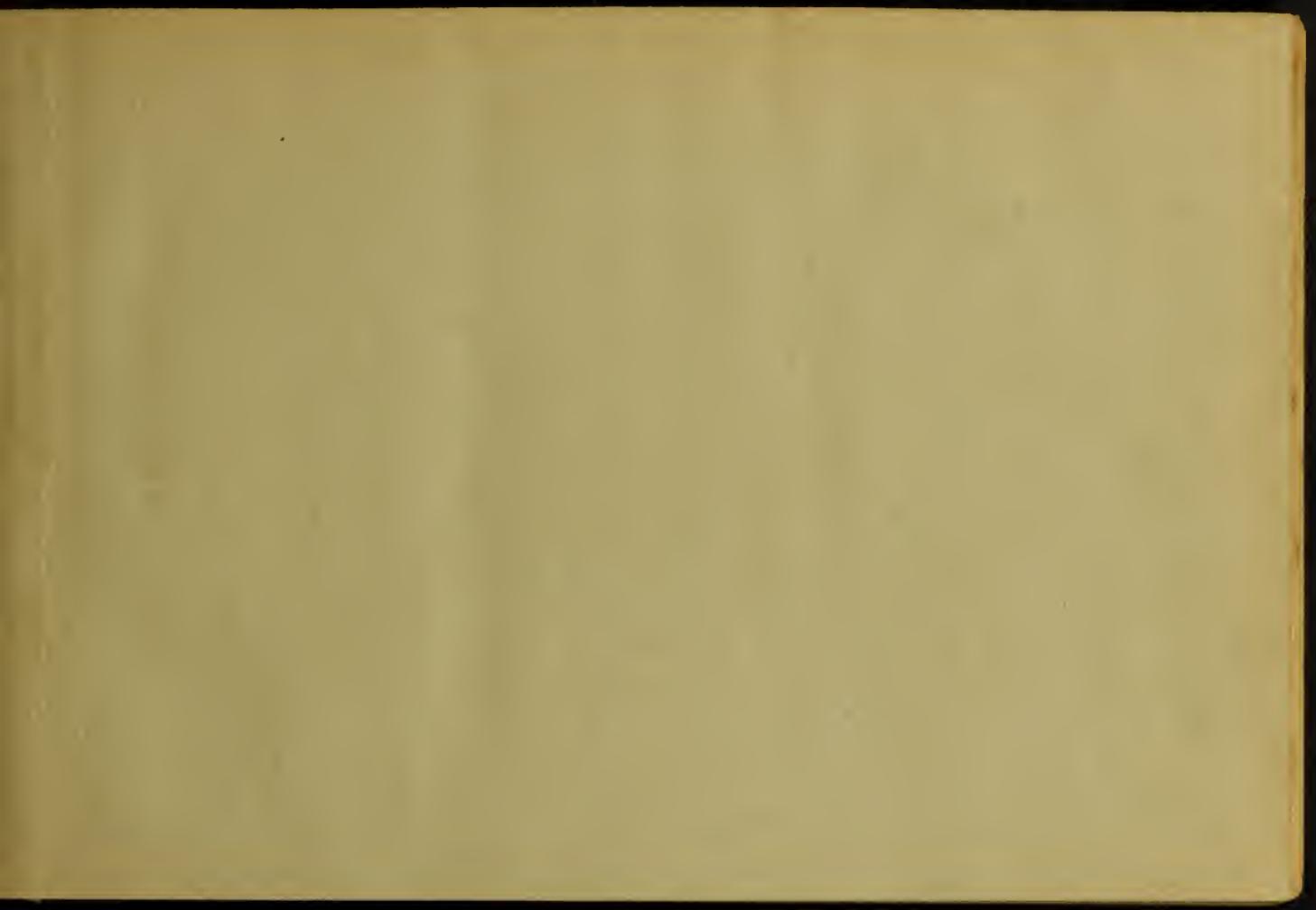


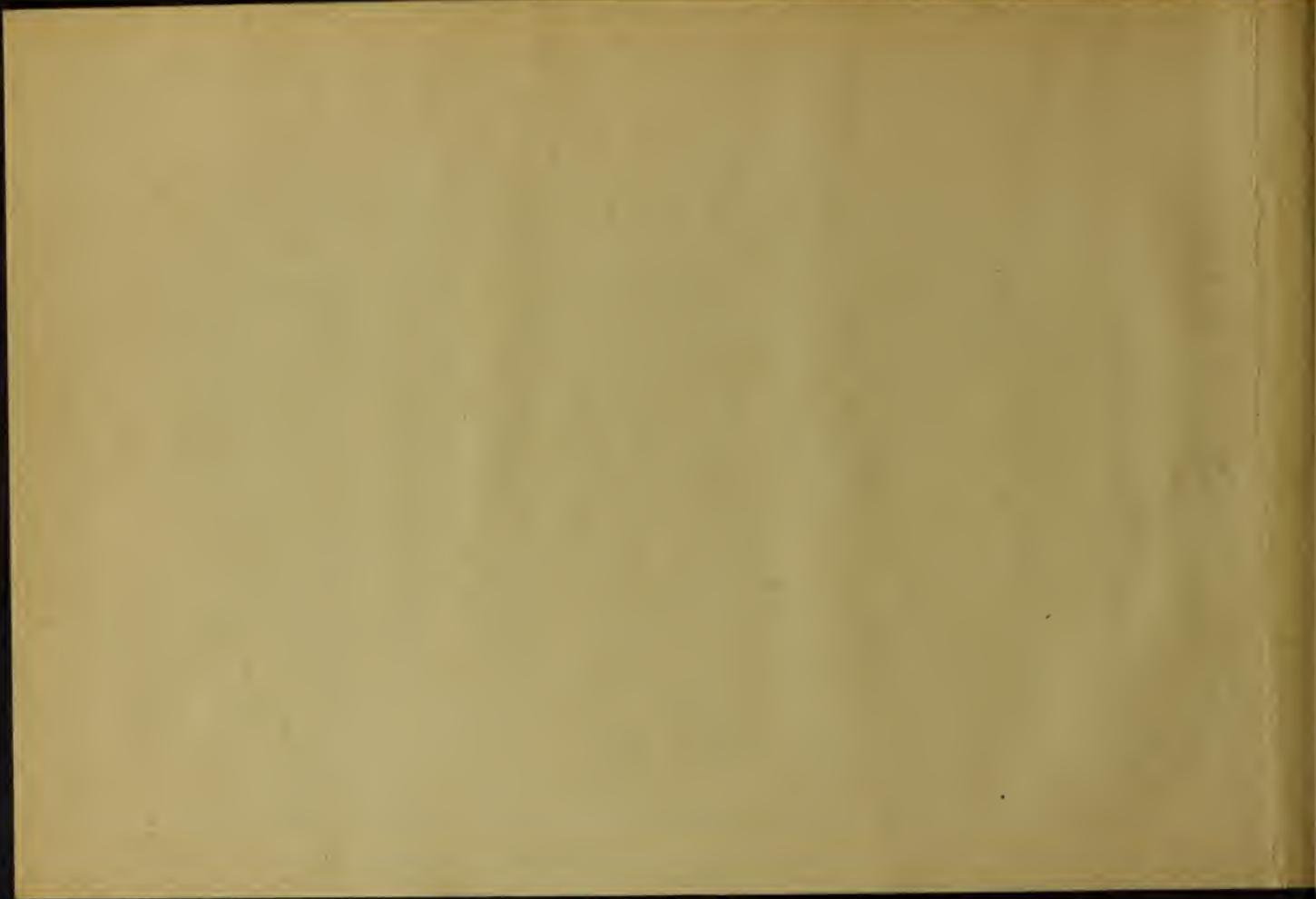
Allen A.

8048.182



THE PUBLIC LIBRARY OF THE CITY OF BOSTON
THE ALLEN A. BROWN COLLECTION









Sacred Harmony

A Collection of PSALM TUNES, Ancient & Modern,
Containing a great Variety of the most approved

PLAIN & SIMPLE AIRS,

with a considerable number of Tunes in
Verse & Chorus & Fugues.

THE WHOLE SET IN FOUR PARTS,

and Arranged under their several Metres & Keys,
with a FIGURED BASS for the PIANO-FORTE & ORGAN,

Together with a Selection of

CANONS, CHANTS &c.

& AN INTRODUCTION to the ART of SINGING,

by

R. HARRISON.

LONDON, DALMAINE & CO SOHO SQUARE.



4748
Pr. S.

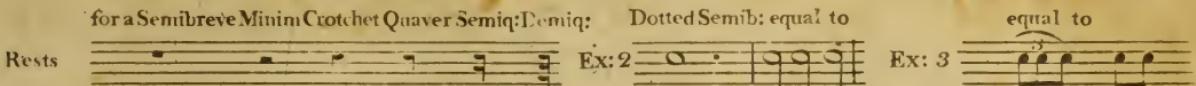
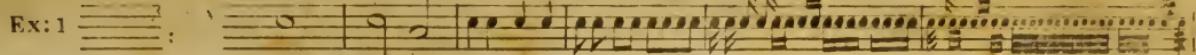
A8048.32

John A. Brown

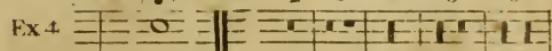
Nov 16, 1904

Montgomery

1 Stave One Semibreve 2 Minims 4 Crotchets 8 Quavers 16 Semiquavers 32 Demiquavers
 equal to or or or or or



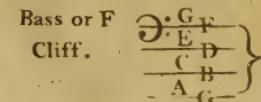
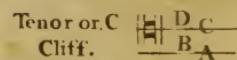
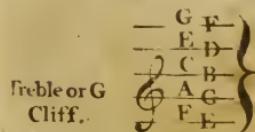
a Bar Hold double Rests of several Bars
 bar 2 3 4 6 8



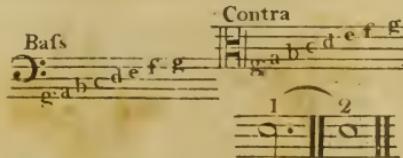
Moods of Common Time D^o of Triple Time



Ex. 6. The Gamut



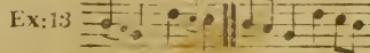
Gamut divided into Staves



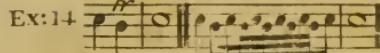
a Sharp Flat Natural



Appoggiatura explained.



a Trill



Ex: 15 Turned Shake.



Brace



Vol: 1.

CONTINUATION in the natural Scale.

Fa Sol La Fa Sol La Mi Fa Sol La Fa Sol La
Fa Sol La Fa Sol La Mi Fa Sol La Fa Sol La
Fa Sol La Fa Sol La Mi Fa Sol La Fa Sol La
Sol La Mi Fa Sol La Fa Sol La Mi Fa

Tables of Transposition.

Sharp Keys

Flat Keys

Mi in different Keys.

LESSONS

INTRODUCTION

to the Art of Singing.

CHAP. I

Of MUSIC in GENERAL.

MUSIC consists in a succession of pleasing sounds, with reference to a peculiar and internal sense implanted in us by the great Creator. Considered as a Science, it teacheth us the just disposition & true relation of these sounds; and as an Art, it enables us to express them with facility and advantage.

The tones of music differ from sounds in general, because they vary from each other by fixed intervals, and are measured by certain proportions of time. There is indeed in good speaking a regularity to be observed, which hath some resemblance to this art, and to the orator we not unfrequently apply the epithet musical. But the inflections of the voice in speech are more minute and variable, slide as it were by insensible degrees, and cannot easily be limited by rule; whereas the gradations of musical sound are exactly ascertained, and may be referred to an uniform standard.

Music naturally divides itself into MELODY and HARMONY. MELODY is the agreeable effect which ariseth from the succession of single sounds. HARMONY is the pleasing union of several sounds at the same time. Modulation consists in rightly disposing and connecting either the melody of a single part, or the harmony of various parts.

The TWO PRIMARY and ESSENTIAL qualities of musical sounds are PROPORTIONATE DURATION, and relative ACUTENESS or GRAVITY. The first property which we may remark is their TIME, or proportionate continuance. And here we observe, that without varying the acuteness or gravity of the tone, a difference of movement alone may constitute an imperfect species of music. Such, for example, is that of the Drum, where the tones are only diversified by the celerity with which they succeed each other. The Second principal quality is their RELATIVE ACUTENESS or GRAVITY. Bodies of unequal size, or length, or tension, emit sounds differing in this respect, and they are said to be acute, in proportion to the smallness, or shortness of the sounding object, or to its greater degree of tension; and grave in proportion to its bulk, or length, or less degree of tension*. Thus in a set of regularly tuned bells, the smallest gives the sound which we denominate the most acute, and the largest that which is said to be the most grave, & the different intervals between them are respectively different degrees of acuteness or gravity. Instead of the words acute, or grave, musicians commonly use the terms Sharp or Flat, and sometimes high or low, not that any of these names can be supposed to have a resemblance to the real properties of sound, but merely for the sake of distinction. And indeed it is remarkable, that the antient Greeks reversed the signification of these words as applied to the gradation of sound, calling those notes high which we call low, probably because the longest strings in their lyre occupied the uppermost places. The principle distinctions of musical sound then are TIME and TUNE, and to the happy combination of these two qualities, is chiefly to be ascribed the pleasing & endless variety of the musical art.

CHAP. II

Of TIME with its various Characters.

One of the first and most essential properties of music, is TIME, or proportionate duration. And proportion evidently supposes a Standard, with which the length of various sounds may be compared

*Philosophy hath fully proved that all sounds are conveyed to the ear by means of vibrations, & that acuteness or gravity depends upon the greater or the less number of vibrations communicated in a given time by any particular object.

The standard note then may be the **Semibreve**, which is the slowest note in common use². The length of the Semibreve has been described whilst one may very leisurely reckon four. But it frequently varies from this measure, and is to be considered with regard to comparative rather than absolute duration. It is equal in continuance to two **Minims**, or four **Crotchets**, or eight **Quavers**, or sixteen **Semiquavers**, or thirty two **Demisemiquavers**. For the characters whereby these notes are expressed, and also for those marks which denote a rest or silence of the same length, see *Plate I. Example 1.*

A Dot.) A Dot added to any note, makes it half as long again as it otherwise would be. Thus a dotted Semibreve is equal to three minims, a dotted minim to three crotchets &c. *Plate I. Ex. 2.*

Figure of 3) The figure Three, placed over three notes of equal length, requires that they be sung or performed in the time allotted to two of the same kind. *Plate I. Ex. 3.*

STAVE.) A Staff, or Stave, consists of five parallel lines, on which, and the intermediate spaces, the musical characters are generally described. *Plate I. Ex. 1.*

A BAR.) A bar is a perpendicular line drawn across a stave, & dividing a piece of music into small, convenient, and equal portions. Thus when a company of Soldiers march to military music, every time they strike the ground with the right foot may be represented by a bar. Or if it be convenient to divide a tune into smaller portions, every time they strike the ground with either foot may be considered as a bar. And these bars include an equal duration of time, whether consisting of notes or rests. They generally, but not always, mark those parts of the tune which are distinguished by a greater emphasis. A bar is also used to denote so much of the music as is contained between two bars. A double bar shews the ending of a line or strain. *Plate I. Ex. 4.*

Common and Triple Time

When the bar naturally subdivides itself into two parts, or four, or eight, &c. i.e. when the measure thereof is continually bisected, a tune is said to be in **Common Time**. When the natural division of

² Formerly two other characters were in use to express notes of a greater length than the semibreve. The first was called a large, being a long & square note. The second was in figure similar to the other, but only half its size, & half its duration, in respect to which it was called a breve. The semibreve, as the name denotes, was half the breve, and the minim was the least note in use.

a bar is in to three, or six or twelve, i.e. into three, or three continually bisected, it is said to be in Triple Time MOODS.) Both common & Triple admit of various degrees of swiftness, which are marked at the beginning of a tune by characters called Moods. **Plate I. Ex. 5.** The principal moods of common time are three. The first is the plain letter C, and is used to express the slowest movement. The second is the letter C with a stroke through it, and intimates a quicker motion. The third is the letter C inverted, & denotes the swiftest common time that is generally met with in Church music. The marks of triple time are for the slowest movement $\frac{3}{2}$. and for quicker movements $\frac{3}{4}$, $\frac{3}{8}$. There are also other figures made use of, and other combinations of time, but they less frequently occur in sacred music. And it may be sufficient to observe, that all the moods which are expressed by figures, whether in common or in Triple time, refer to the Semibreve. Thus $\frac{3}{2}$ indicates that the bar contains three minims; or three halves of a semibreve; $\frac{6}{8}$ is six quavers, or six eights of a semibreve &c. We have thus explained the usual marks of time, but we must not omit to mention, that the same mood does not uniformly represent the same degree of quickness in different tunes. Instead of being an absolute standard and universally applied, it is rather used to shew the relative quickness or slowness of an air compared with a preceding or following one. And for the degree of swiftness adapted to any particular tune, experience and a good ear will be our best and surest guide.

BEATING OF TIME.) Beating of Time is only an artificial method of marking the movement of a musical air, and is performed in various ways, but generally by the hand or the foot. In many tunes a gentle stroke of the hand corresponding with the beginning of each bar might be deemed sufficient for the purpose. In common time it is more frequently recommended to the learner to give one half of the Bar to the hand down, and the other half to the hand lifted up. In triple time he may divide the bar into three equal parts giving the two first to the hand down, and the last to the hand lifted up. But the beating of time it is obvious may be practised in various ways, and it is sufficient to have hinted at the most common methods.

A HOLD.) An Arch with a dot placed over any note is called a Hold, and directs that note to be continued beyond its customary length. Sometimes it is intended to signify a sudden & short pause, at the option of the leader of a band, who may take this opportunity of introducing a flourish or short voluntary. Sometimes when the former part of the tune is repeated, it points out the final close. In psalmody it is often used for the purpose of a double Par to shew the conclusion of one or ^{more} lines. **Plate I. Ex. 4.**

Note, the first and last bars of a tune or part of a tune are not always compleat; and in psalmody, the first and last even of a single line are often deficient. But it is a general rule that the first & last bar taken together make full bar, so that in the singing of one or more verses no interruption is occasioned.

CHAP: III

Of TUNE, or the different degrees of MUSICAL SOUND.

Hitherto we have considered musical sounds as distinguished only by their duration, we now proceed to observe their relative Acuteness or Gravity. and this also supposes a standard, with which they may be compared, to which we give the name of the Key note.

KEY NOTE.) The Key Note is so called because it governs & explains all the rest. It is the predominant tone to which all the other sounds have a reference, and it is generally the concluding note of the principal part, and always that of the Bass.

OCTAVE.) Taking then the key note for a standard, we may ascend or descend through a series of seven degrees of sound, after which we come to another series of seven notes corresponding with the former, and this series may be repeated as often as the compass of music requires. These seven degrees of sound are marked by the first seven letters of the alphabet, ABCDEFG, which letters recur again with every successive series. And from any note to the eighth above or below is said to be an octave, i.e. a compass of eight notes including the two extremes. And we may observe that as those notes which are octaves to each other are called by the same name, so they have the same nature & coalesce as it were into one sound. This may be illustrated by the common performance of psalmody, in which women & boys generally sing every note an octave higher than the men, when they are said to join in the same part.

TONES and SEMITONES.) The seven intervals of sound that take place in the octave are found to be unequal. There are five greater called tones, and two smaller called semitones.

SHARP & FLAT KEYS.) When reckoning from the key note, the two semitones lie between the third and fourth; [§] and between the seventh & the eighth, a tune is said to be in the Sharp Key. But if the

[§] In reckoning the intervals from one sound to another, we always include the two extremes. From the first to the second is called a second, from the first to the third is called a third, &c.

place of the semitones be found between the second and the third; and between the fifth & the sixth, a tune is said to be in the Flat Key. Or it may be sufficient to observe the third from the key note. If it be a sharp or major third, i.e. if it contains five semitones (including the two extremes) the Sharp Key. If it be a flat or minor third, i.e. if it comprehend only four semitones, the tune is in the flat Key. The word Key is properly applied, as it discovers to us the leading quality of the air, tunes in the sharp key naturally expressing the cheerful and lively passions, whilst the flat key is adapted to the grave, the mournful, and the pathetic.

GAMUT.) We have before had occasion to mention the **Stave**, the principal use of which is to mark the several gradations of sound. Upon the lines and spaces which it contains are ranged the several notes in order, which are distinguished by the first seven letters of the alphabet. But in order to know the name and place of each note more perfectly, it may be proper to consider the stave as a part of the **Gamut**, or general scale of music. Three octaves, or twenty two notes, are supposed to comprehend the ordinary compass of the human voice. And these twenty two sounds are capable of being expressed by eleven parallel lines with their intermediate spaces, see **Plate I. Ex.6.** But as the eye would be unable to read with facility so extensive a scale, and as the compass of a single voice does not extend to three octaves, we therefore divide the gamut into different staves of five lines each. The five lowest lines of the scale are allotted to the gravest or lowest voices, and are called the **Bass Stave**. The five highest are assigned to the voices of women or boys, and are called the **Treble Staff**. Between the Treble and the bass staves there is a particular line, on which is marked the letter **C**. To this in (order to make another complete staff) we sometimes add the two lowest lines of the treble staff, and the two highest of the bass. Sometimes we take more lines from the treble & fewer from the bass, or more from the bass & fewer of the treble. And to this staff we give the name of **Tenor, or Contra or Medius**.

CLIFFS.) Cliffs are characters used at the beginning of every stave, in order to ascertain the place of the musical letters, & to shew whether such staff is to be considered as belonging to the treble, the tenor, or the bass. See **Plate I. Ex. 6.** The treble is called also the **G cliff**, either because it is sometimes represented by a caret of **G**, or because it is usually placed on the line called **G**. The contra, or tenor, is marked by two upright, & two transverse strokes, & is occasionally placed in different parts of the stave. But observe that the line which passes between the two transverse strokes is always **C**. Hence it is called the **C cliff**.

The bass cliff is an inverted C with two points, & the line between these two points is always F. NB. As the multiplication of cliffs increases the difficulty of the musical art, we have in the following collection confined ourselves to the use of two, viz. the treble & the bass, which appear sufficient for the purpose of common psalmody.

LEDGER LINES.) Sometimes a few notes exceed the compass of the stave, and require the addition of short lines called **Ledger Lines**. **KEYS IN THE NATURAL SCALE.**) The regular place of the semitones contained in the octave, is from B to C, & from E to F. This may be illustrated by the following series, in which these letters are put nearer together than the rest. Example G A BC D EF G A BC D EF G, &c. Now if C be constituted the key note of a tune in the sharp key, the semitones will fall out in their regular order thus $\frac{C}{1} \frac{D}{2} \frac{E}{3} \frac{F}{4} \frac{G}{5} \frac{A}{6} \frac{B}{7} \frac{C}{8}$. Here the semitones occur between the third & fourth, and between the seventh & eighth, agreeable to what was observed page 5, under the article sharp and flat keys*. So also if A be constituted the Key note of a tune in the flat key, the semitones will again take place in their proper ^{order}, that is, will be from the second to the third, and from the fifth to the sixth, thus: $\frac{A}{1} \frac{B}{2} \frac{C}{3} \frac{D}{4} \frac{E}{5} \frac{F}{6} \frac{G}{7} \frac{A}{8}$. The keys therefore of C and of A are said to be in the **Natural Scale**,* because the natural order of the semitones is preserved, and the music may be written upon these keys, without the characters called **SHARPS and FLATS.**) There is a convenient pitch, at which every tune should begin, to suit the nature of the voice or instrument. This may not be C nor A: for the music might hereby be too high or too low. It is true that the pitch of the human voice is optional, but that of instruments is necessarily fixed. Besides, where C or A the key note, the music might not easily be contained within the regular limits of the stave. Now if we chuse any other letter for the key note of a tune in the sharp key besides C, or for the key note of a tune in the flat key besides A, it is evident that the semitones BC and EF will not take place in regular order. Thus, let D be made the key note of a tune in the sharp key. The order of the letters will then stand thus: D EF G A BC D. Here the semitones, which ought to be from the third to the fourth, & from the seventh to the eighth, are found from the second to the third, & from the sixth to the seventh. To remedy this inconvenience, musicians apply certain marks called **Sharps & Flats**. A Sharp (see Plate 1. Ex. 7.) indicates that the note before which it is placed is

* They are sometimes, but with less propriety, called natural keys. For in nature we have but two keys, the sharp & the flat. The natural key, therefore, has reference merely to the written scale, and is only a particular manner of expressing either the sharp or the flat key.

to be sung or played a semitone higher than its natural sound. A Flat (see Pl:1. Ex:7) requires that the note before which it is placed be sung a semitone lower than its natural sound. And if a sharp or flat be fixed at the beginning of a tune, it effects all those notes which stand on the letter where it is placed. A Natural (see Pl:1. Ex:7) takes off the effect of a sharp or flat from the note to which it is prefixed, & reduces it to its natural state. To raise then the octave from D as above, musicians give a sharp to F, and another to C, and by these means cause the semitones to fall out in their proper order thus: D E sharp F G A B sharp C D. The office then of sharps or flats is to give us other keys besides C or A. And this they effect by changing a tone into a semitone, or a semitone into a tone, as occasion may require. But their use & application will more distinctly appear, if we suppose a **SCALE OF SEMITONES.** The series from any particular note to its octave, contains, as we have observed, five tones, & two semitones. Now if we divide each of the five tones into two semitones, we shall represent the octave upon a new scale, as containing **Twelve Semitones.** This may be denoted by introducing an asterism, to represent the artificial semitone, thus: G + A + BC + D + EF + g + a &c. And by a slight inspection of this scale, the whole mystery of sharps & flats will be easily unravelled. For every asterism may be considered either as the sharp of that letter which it follows, or the flat of that letter by which it is followed. Thus the asterism between G and A is either G sharp, or a flat. And as by the introduction of a sharp or a flat, we can make the interval between two succeeding letters either a tone or a semitone, we are no longer confined to the keys in the natural scale, but may assume

KEYS IN THE SCALE OF SEMITONES. Every letter, nay every semitone in the octave, may be taken for a key. So that we have twelve different keys, & as they may be applied either in the ^{sharp or the} flat key or series, we have properly speaking, twenty four keys. But as this number would greatly add to the difficulty of the musical art, and is by no means of real use, we seldom, and especially in psalmody, go beyond seven keys in the sharp series, and the same number in the flat series. See the table on the opposite page.

* The learner should be particularly cautioned with respect to the ambiguous use of the word key. We often understand by it the relation, which the intervals contained in the octave bear to the key note, and on which depends the characteristic air of any tune. In this sense we have only two keys, the sharp & the flat, which I have here called the sharp or the flat series. At other times we mean by the key merely the letter or name of the key note. And in this latter sense we reckon twelve keys in the sharp, & twelve in the flat series.

In the **SHARP SERIES** the usual Keys are
 C C D E F G A B C — Natural scale.

G G A B C D E +F G — F Sharp.

D D E +F G A B +C D — F and C Sharp.

A A B +C D E +F +G A — F, C and G Sharp.

E E F +G A B +C +D E — F, C, G & D Sharp.

F F G A B +C D E F — B Flat.

B flat B +C D E +F G A B — B and E Flat.

E flat E +F G A B +C D E — B, E and A Flat.

In the **FLAT SERIES** the usual Keys are .

A A B C D E F G A — Natural scale.

D D E F G A B +C D — B flat.

G G A B +C D E +F G — B and E flat.

C C D E +F G A B +C D — B, E and A flat.

F F G A B +C D E +F — B, E, A and D flat.

E E +F G A B C D E — F Sharp.

B B +C D E +F G A B — F and C Sharp.[†]

Of the Singing Syllables.

In practising musical lessons, it hath been recommended to appropriate peculiar syllables to the seven intervals contained in the octave. The end proposed is, that the same name invariable applied to the same interval

[†] From this specimen it will be seen that the key or series is not reckoned sharp or flat, with reference to the sharps or flats placed at the beginning of tunes. Sharps may be prefixed to a tune in the flat key, or series, and vice versa, flats may be set before a tune in the sharp key.

* For ut, is commonly substituted the syllable do, as more easy to be pronounced.

may naturally suggest its true relation and proper sound. The Italians and French make use of seven syllables for this purpose in the following manner.

In the Sharp series, Ut* re mi fa sol la si ut
 1 2 3 4 5 6 7 8.

In the Flat series, La si ut re mi fa sol la.
 1 2 3 4 5 6 7 8.

These syllables are in effect only technical terms, which answer to the key note, the second, the third, and the several degrees of the octave. Ut and la are respectively the key notes of the sharp & flat series; ut re denotes a tone, mi fa a semitone, ut mi a major third, ut sol a fifth &c. &c.

Instead of the seven syllables, as above, the British Musicians confine themselves to four, three of which are repeated, in order to complete the octave.

In the Sharp series, Fa sol la fa sol la mi fa.
 1 2 3 4 5 6 7 8.

In the Flat series, La mi fa sol la fa sol la.
 1 2 3 4 5 6 7 8.

Fa answers to the key note of the sharp series, & la to the key note of the flat series; and the places of the semitones are represented by la fa and mi fa.

Mi, which occurs only once in the octave, is called the master note, because it determines the situation of the rest in the following order:

Above your mi, twice fa, sol, la;

Below your mi, twice la, sol, fa.

To find mi, observe whether the tune be in the sharp or flat series. In the sharp series, mi is a semitone below the key note; in the flat series it is a tone above the key note. Or the following direction may suffice:

If neither flat nor sharp be placed at the beginning, mi is in B.

If B be flat, mi is in E.

If B and E be flat, mi is in A.

If B, E, and A be flat, mi is in D.

If F be sharp, mi is in F.

If F and C be sharp, mi is in C.

If F, C, and G be sharp, mi is in G.

Hence it appears, that there are no less than seven different ways of applying these syllables to the lines and spaces contained in the gamut, and consequently that Solmization is an exercise of considerable difficulty. And it hath been much queried, whether the utility of this practice

corresponds with the labour required. For after we have attained to the ready use of the names in different keys, we may fail of giving them the right sound. Some of the British syllables in particular are ambiguously applied. Thus, fa sol is at one time a second, at another a fourth; fa la a third, and also a sixth. And when accidental sharps or flats take place, or the music changes from one key to another, the whole principle is deranged, and the syllables must be accommodated to the new key that is introduced. Upon these accounts it hath been thought advisable not to lay much stress upon the singing syllables, but rather to direct our attention to the intervals themselves, & to regard only their places & proper sounds. If this latter method be adopted, the learner will find it of advantage before he practice any tune, to ascertain whether it be in the sharp or flat series, and to run through the notes successively from the key to the octave. And especially should he be cautious to give a true sound to the third from the key note, which in the sharp series is a major, in the flat series a minor third, for this will suggest the air of a tune, and lead to a right idea of all the other notes.

C H A P. IV.

Of various MUSICAL CHARACTERS and GRACES, with an explanation of some
ITALIAN WORDS.

REPEAT.) Dots before a double bar require a repetition of the preceding strain. Dots after a double bar shew that the following strain is to be repeated. If some of the concluding bars have the figures 1, 2, with arches over them, it denotes, that when the strain is sung the first time over we are to omit the part enclosed by the arch 2, and when the strain is repeated we are to omit the part inclosed by the arch 1, and to conclude with the arch 2. See Plate I. Ex:8, or Guildford Tune, p.81. An S with dots before and after it, denotes that from the place where it stands to the end of the strain or tune must be repeated, Ex:9. Two oblique strokes with dots are often used for the same purpose, but placed between the staves they more frequently signify a repetition of the preceding words, as in Plate I. Ex. 9. **A DIRECT.**) A Direct is a mark placed at the end of a Stave, to apprise us where the first note of the following stave begins. Ex: 10

A SLUR.) A Slur (Ex.11) shews how many notes are to be sung to one syllable. It sometimes also requires a gliding easy movement, in opposition to the mark called **STACCATO.**) which implies that the notes thus marked must be sung with peculiar emphasis and distinctness. Plate I. Ex: 12

APPOGGIATURA.) Appoggiatura is a note of smaller size than usual added to the regular notes which complete the bar. It is to be touched upon, that we may pass more gracefully from the preceding to the following note. And whatever time is employed in singing the appoggiatura, must be taken from the principle note to which it is annexed. Ex:13. **A TRILL.**) A Trill, generally mark'd by tr. over a note, is one of the most difficult as well as beautiful graces that occurs in singing. It is quick & alternate repetition of the note thus marked, and the note next above it, so long as the time allows. Ex. 14

TURNED SHAKE.) Sometimes the note below that marked tr. is inserted a little before the conclusion of the trill, which is then called a turned. Ex. 15.

A BRACE.) A Brace serves to connect so many parts as are to be sung or performed at the same time. Ex:16.

Explanation of ITALIAN WORDS

frequently used in Music.

We mean not to enlarge upon this head, but it may be convenient to give a brief explanation of such terms as most commonly occur and have not been included in the preceding observations.

The degrees of Time are often expressed by the words **Adagio**, very slow; **Largo**, slow; **Andante**, moderately slow; **Allegro**, quick; **Presto**, very quick; **Prestissimo**, most quick.

Other terms in common use are,
Affettuoso, tender, affecting.

Bis, twice, i.e. repeat the passage.

Chorus, full harmony of all parts.

Crescendo, increasing in sound.

Da Capo, begin again, & conclude with the first strain.

Diminuendo, gradually diminishing in sound.

Dolce, sweet.

Forte, or **F.** loud.

Fortissimo, very loud.

Fugue, when the parts succeed in imitation of each other.

Gratioso, graceful.

Maestoso, grand, majestic.

Piano, or **P.** soft, opposed to **Forte**.

Pianissimo, very soft.

Recitativo, a stile of music which resembles singing.

Solo, one part only.

Symphony, instrumental music preceding or following the vocal.

Tutti, all, see **Chorus**.

Verse, one singer to a part.

Vivace, with life.

Volti, turn over.

Volti subito, turn over speedily.

CHAP: V.

General directions in respect to SINGING.

I. In the choice of Tunes, let a particular regard be paid to the subject of the psalm or hymn. different airs in music are suited to different sentiments and passions. A good taste will indeed enable us to make a nicer discrimination than words can readily suggest. But the following general rule is of principal importance, That tunes in the Sharp Key or series are naturally expressive of cheerfulness and joy, and should therefore be adapted to psalms of Praise and thanksgiving; and that tunes in the Flat Key are naturally

expressive of humility, sorrow, and the tender affections, and should be sung to psalms of Prayer, and of Penitence, or to subjects Mournful and Pathetic. This rule is too commonly violated, & with the most unhappy effect: for hereby the sentiments, and the tune, are at variance with each other, and aim at contrary passions. The consequence is, that either the music must be without impression, or oppose the end which it ought to subserve. Whereas, when the tune and the sentiments properly accord, they mutually assist, & animate each other; the music acquires superior energy and expression, and adds vigour and delight to the sacred exercises of devotion.

II. The principal direction that can be given to the singer is, that he attend both to just Tune, and to exact Time. This is a rule of greater extent and importance than may at first appear. Few there are, who suspect themselves to err in these essential points; and few there are, who do not offend in one or both of them. Defects that are attributed to other causes do very frequently proceed from the neglect of tune or time. And there is nothing which more distinguishes the proficient in music, or is the source of greater beauty, than accuracy in both these respects. Here then should the learner direct his first and principal attention.

III. Graceful singing is best learned by imitation and the instructions of a master. But it may not be amiss to mention some of the most notorious instances in which it is violated. These are, a vulgar, inarticulate, and muttering pronunciation; a heavy, drawling, lifeless manner, or sudden bursts and explosions of sound. On the other hand, the tone should be clear, smooth, distinct, and spirited. Some there are, with so little idea of propriety as to exert the full stretch of the voice in singing, with no other intermission than is necessary to supply them with breath. This is not only inconsistent with grace and beauty, but intolerably shocking and disgusting. A voice thus strained is necessarily harsh and disagreeable, becomes incapable of that varied expression, which is the true character of music, and may bawl or scream, but can hardly be said to sing. In sounds of considerable length we should observe the direction which is sometimes marked by the Italian words Crescendo & Diminuendo, viz. begin with softness, and increase in strength till we come to the middle of the note, and then gradually diminish to the end.

With respect to the more difficult ornaments, as the appoggiatura, and the trill, or shake, they had better be omitted than performed in an awkward and imperfect manner. The introduction of other graces than what occur in the music should not be totally disengaged, but it is attended with much

hazard, and often counteracts the meaning of the author. In full harmony this liberty should never be allowed, for it cannot produce effect, and probably will have a bad one.

It is of importance to chuse that part in singing which best agrees with the tone and compass of the voice, and to consider the particular expression which it requires. To the Bass belongs a bold and majestic accent, to the Tenor a firm and manly stile; the Contra should be soft and insinuating, and the Treble peculiarly sweet and delicate. The higher notes of the bass, and indeed of all the other parts, are to be sung softer than the lower ones.

The **FORTE** and **PIANO**, or the alternately singing loud and soft, when judiciously applied, has a pleasing and wonderfull effect. How far it may be practicable in congregations to observe this distinction, particular circumstances must determine. It has been sometimes recommended, that the treble voices (with a bass accompaniment) take the principal air when the music is marked piano, and that the rest of the congregation be silent. It would perhaps be still better in a choir of singers, that all the parts be sung, but with sufficient softness to mark the contrast strongly with the forte. N.B. In the following collection of tunes we have seldom made use of the words **Forte** and **Piano**, because they may be variously applied. But in general the **Single** tunes call for the **Piano** on the third line, and the **double** Tunes on the two lines which precede the two last.

IV. In a regular body of singers, care should be taken properly to adjust the strength of the different parts, and especially that the Treble and the Contra do not overpower the Tenor and the Bass. And when the parts are thus disposed, every one should keep true to his station. Order is necessary in musical as well as other societys. Nor can any thing be more injudicious or disrespectful, than for a Singer, who might render himself useful, sometimes to be quite silent, or to continually rambling from part to part. This ill timed levity must greatly injure the effect of the harmony, and by overpowering one of the parts, will frequently render the rest unmeaning or discordant.

V. To prevent the confusion and mistake which often arise from hurry and precipitation in the beginning of a tune, let the leader alone take the pitch, and leisurely proceed a few notes before he be joined by the other Singers. And let him particularly observe whether the tune be

of the sharp or flat series, and require the major or the minor third from the key-note. Want of attention to this, frequently misleads the band, and occasions a total stop. It would be of advantage also previously to fix upon the tunes which are intended for public worship. Such preparation would give readiness and confidence to the singers, and might prevent that conversation & bustle, which are not only contrary to decorum, but the violation of an important duty.

VI. We shall not reach the true pleasure of Psalmody if we feel not the genuine spirit of devotion. Music unconnected with sentiment is comparatively weak and languid. And separate from the exercises of piety she is deprived of her most honourable office, her most powerful expression, and her most delightful charms. Let then the melody of song be accompanied by the melody of the heart. Let it be rendered subservient to the true end of religious worship. Let us maintain an awful reverence of that glorious Being whom we profess to celebrate. Let us fear to trifle with his great name and venerable presence. Let us never lose sight of the important direction of the Poet.

“Rehearse his praise with awe profound,
“Let knowledge lead the song;
“Nor mock him with a solemn sound
“Upon a thoughtless tongue.

Let the understanding and the affections concur in this sacred exercise, that it may at once express, and cherish true piety. Thus shall we partake of its sweetest pleasures, and be cheered and conducted through the present pilgrimage, to that happy world, where they sing the song of Moses and of the Lamb, “Great and marvellous are thy works, Lord God Almighty, just and true are thy ways, O King of Saints! Who shall not fear thee and glorify thy name, for thou only art holy”.

H Y M N S

Of PECULIAR METRES, or on PARTICULAR OCCASIONS.

H Y M N I

The Eternal Sabbath

1

Lord of the Sabbath, hear our vows,
On this thy day, in this thine house;
And own, as grateful sacrifice,
The songs which from thy temple rise.

2

Thine earthly Sabbaths, LORD, we love;
But there's a nobler rest above;
To that own longing souls aspire,
With cheerful hope, & strong desire.

3

No more fatigue, no more distress,
Nor sin nor death shall reach the place;
No groans shall mingle with the songs
Which dwell upon immortal tongues.

4

No rude alarms of angry foes;
No cares to break the long repose;
No midnight shade, no clouded sun,
But sacred, high, eternal noon.

5

O long-expected day, begin;
Dawn on these realms of pain and sin;
With joy we'll tread th'appointed road,
And sleep in death, to rest with GOD.

H Y M N II.

For Christmas Day.

1

Hark the glad sound! the Saviour comes,
The Saviour promis'd long!
Let ev'ry heart prepare a throne,
And ev'ry voice a song.

2

On him the spirit largely pour'd
Exerts its sacred fire;
Wisdom, and might, & zeal, & love,
His holy breast inspire.

3

He comes, the pris'ners to release,
In Satan's bondage held:
The gates of brass before him burst,
The Iron fetters yield.

4

He comes, from thickest films of vice
To clear the mental ray;
And on the eye oppress'd with night
To pour celestial day.

5

He comes, the broken heart to bind,
The bleeding soul to cure;
And with the treasures of his grace
Enrich the humble poor.

6

Our glad hosannahs, Prince of peace,
Thy welcome shall proclaim;
And heav'n's eternal arches ring
With thy beloved name.

HYMN III

The Resurrection of CHRIST.

1

Blest morning, whose first dawning rays
Beheld the Son of God
Arise triumphant from the grave,
And leave his dark abode !

2

Wrapt in the silence of the tomb,
The great redeemer lay;
Till the revolving skies had brought
The third, th'appointed day.

3

Hell and the grave combind their force
To hold our Lord, in vain;
Sudden the Conqueror arose,
And burst their feeble chain.

4

To thy great name, Almighty Lord,
We sacred honours pay;
And loud hosannahs shall proclaim
The triumphs of the day.

5

Salvation and immortal praise
To our victorious King:
Let heav'n, & earth, & rocks, & seas,
With glad hosannahs ring.

HYMN IV.

The Communion

1

JESUS invites his Saints
To meet around his board:
Here pardon'd sinners sit & hold
Communion with their LORD.

2

Here we survey that love,
Which spoke in ev'ry breath,
Which crown'd each action of his life,
And triumph'd in his death.

3

Here let our pow'rs unite,
His glorious name to raise,
Pleasure and joy fill ev'ry mind
And ev'ry voice be praise.

17

4

And while we share the gifts,
His gracious hands bestow,
Let ev'ry heart, in friendship join'd,
With kind affections glow.

5

Let love inspire each breast;
And dictate ev'ry thought;
Be angry passions far remov'd,
And selfish views forgot.

6

Our souls, expanded wide
By our redeemer's grace,
Shall in the arms of fervent love,
All heav'n and earth embrace.

HYMN V.

For the Beginning of the Year.

1

Eternal source of ev'ry joy,
Well may thy praise our lips employ,
While in thy temple we appear;
Thy goodness crowns the circling year.

2

While as the earth and planets roll,
Thy hand supports & cheers the whole;
By thee sun is taught to rise,
And darkness when to veil the skies.

3

The flow'ry spring at thy command,
Paints the air and paints the land;
The summer rays with vigour shine,
To raise the corn, and cheer the vine.

4

Seasons and months, & weeks, & days,
Demand successive hymns of praise:
Still be the cheerful homage paid,
With morning light & evening shade.

5

O may our more harmonious tongues,
In worlds unknown pursue the songs;
And in those brighter courts adore,
Where days and years revolve no more.

HYMN VI.

Support in Death

For a FUNERAL (Hereford Tune, p.101)

1

Behold the gloomy vale,
Which thou, my soul, must tread,
Beset with terrors fierce and pale,
That leads thee to the dead.

2

Ye pleasing scenes adieu,
Which I so long have known:
My Friends a long farewell to you,
For I must pass alone.

3

And thou beloved clay,
Long partner of my cares,
In this rough path art torn away
With agony and tears.

4

But see a ray of light,
With splendors all divine, night,
Breaks through these doleful realms of
And makes his horrors shine.

5

Where death and darkness reigns
JEHOVAH is my stay:
His rod my trembling feet sustains,
His staff defends my way.

Kind Shepherd, lead me on;

My soul despairs to fear;

Death's gloomy phantoms all are flown
Since life's great LORD is near.

HYMN VII.

The Happiness of the dying Christ

For a FUNERAL

1 Hear what the voice from heaven proclaims
For all the pious dead;
Sweet is the savour of their names
And soft their sleeping bed.

2 They die in JESUS, and are blest'd;
How kind their slumbers are!
From suff'ring and from sins released,
And freed from ev'ry snare.

3 Far from this world of toil & strife,
There present with the LORD;
The labours of their mortal life
End in a large reward.

15
HYMN VIII.

Confidence in Divine Protection.

Exeter Tune, p. 108.

1

The **LORD** my pasture shall prepare,
And feed me with a shepherd's care;
His presence shall my wants supply,
And guard me with a watchfull eye;
My noon day walks he shall attend,
And all my midnight hours defend.

2

When in the sultry glebe I faint,
Or on the thirsty mountain pant,
To fertile vales and dewy meads
My weary wand'ring steps he leads;
Where peaceful rivers, soft and slow,
Amid the verdant landskip flow.

3

Though in the paths of death I tread,
With gloomy horrors overspread,
My steadfast heart shall fear no ill,
For thou, O **LORD**, art with me still;
Thy friendly hand shall give me aid,
And guide me through the dreadfull shade.

4

Though in bare and rugged way,
Through devious lonely wilds I stray,

Thy bounty shall my pains beguile
The barren wilderness shall smile,
With sudden greens and herbage crown'd,
And strains shall murmer all around.

HYMN IX.

Saints called upon to praise **God**.

Tune CIV. p. 67.

1

O praise ye the **LORD**; prepare a new song,
And let all his saints in full concert join;
With voices united the anthem prolong;
And shew forth his honors in music divine.

2

Let praise to the **God** who made us ascend;
Let each grateful heart uxult in its king;
For **God** whom we worship our songs will attend,
And view with complacence the off'ring we bring.

3

Be joyfull, ye Saints sustain'd by his might,
And let your glad songs awake with each morn;
For those who obey him are still his delight;
His hand with salvation the meek will adorn.

4

Then praise ye the **LORD**; prepare a new song,
And let all his Saints in full concert join;
With voices united the anthem prolong;
And shew forth his honours in music divine.

HYMN X.

Praise to God in Prosperity
and Adversity.

Tune, Easter Hymn p. III.

1

Praise to God, immortal praise,
For the love that crowns our days;
Bounteous source of ev'ry joy,
Let thy praise our tongues employ.

2

For the blessings of the field,
For the stores the gardens yield,
For the vines exalted juice,
For the gen'rous olive's use.

3

Flocks that whiten all the plain,
Yellow sheaves of ripen'd grain;
Clouds that drop their fatt'ning dews,
Suns that temperate warmth diffuse:

4

All that spring with bounteous hand
Scatters o'er the smiling land;
All that liberal autumn pours
From her rich o'erflowing stores.

5

These to thee, my God, we owe;
Source whence all our blessings flow
And for these, my soul shall raise
Grateful vows and solemn praise.

6

Yet should rising whirlwinds tear
From its stem the ripening ear;
Should the fig tree's blasted shoot
Drop her green untimely fruit;

7

Should the vine put forth no more,
Nor the olive yeild her store;
Though the sick'ning flocks should fall
And the herds desert the stall,

8

Should thine alter'd hand restrain
The early and the latter rain;
Blast each opening bud of joy,
And the rising year destroy:

9

Yet to thee my soul should raise
Grateful vows, and solemn praise;
And when every blessing's flown,
Love thee — for thyself alone.

HYMN XI.

Universal Praise

Waterford Tune. p. 65.

1

Praise the Lord who reigns above,
And keeps his courts below;
Praise the holy God of love,
And all his greatness shew:
Praise him for his noble deeds,
Praise him for his matchless pow'r;
Him from whom all good proceeds
Let earth and heav'n adore.

2

Publish, spread to all around
The great JEHOVAH's name;
Let the trumpet's martial sound
Him Lord of hosts proclaim:
Praise him every tuneful string,
All the reach of heav'nly art;
All the pow'rs of musick bring
The music of the heart.

Him in whom they move and live,
 Let every creature sing;
 Glory to their Maker give,
 And homage to their King;
 Hallow'd be his name beneath,
 As in heav'n, on earth ador'd;
 Praise the **Lord** in every breath;
 Let all things praise the **Lord**.

HYMN XII.

For Easter Sunday.

Tune, Easter Hymn, p. III

1

Angel! roll the rock away;
 Hallelujah! +
 Death yield up thy mighty prey;
 See he rises from the tomb,
 Glowing in immortal bloom.

2

'Tis the Saviour, angels, raise
 Fame's eternal trump of praise,
 Let the world's remotest bound
 Hear the joy inspiring sound.

Shout, ye saints, in rapturous song,
 Let the strains be sweet and strong;
 Shout the Son of God, this morn
 From his Sepulchre new born.

4

Hail, victorious **Jesus**, hail;
 On thy cloud of glory fail
 In long triumph through the sky
 Up to waiting worlds on high.

5

Heaven display's her portals wide,
 Glorious hero through them ride;
 King of glory mount the throne,
 Thy great Father's and thy own.

6

Powers of heaven, seraphic fires
 Sing and sweep your sounding lyres;
 Sons of men, in humble strain,
 Sing your mighty Saviour's reign.

7

Every note with wonder swell;
 Sin o'erthrown and captiv'd hell!
 Where is hell's once dreaded king.
 Where, O death, thy mortal sting.

INDEX of TUNES

PART I

Common Metres in the flatkey.

No.	Page	No.	Page
1 Windsor	1	27 St. James	15
2 St. Mary's	1	28 Nottingham	16
3 Crowle	2	29 New Wakefield	16
4 St. Neots	2	30 Althorpe	17
5 Norwich	3	31 Irish	17
6 Wilton	3	32 St. Georges, new	18
7 Wallingford	4	33 Ferry	18
8 Doncaster	4	34 Gordon	19
9 Powel	5	35 Preston	19
10 Newcastle	5	36 St. Michael's	20
11 Tewksbury	6	37 Bristol	20
12 Benson	6	38 Manchester	21
13 Frome	7	39 Eversley	21
14 Blackbourn	7	40 Sudbury	22
15 Dukinfield	8	41 Whitchurch	22
16 Bangor	8	42 New Oxford	23
17 Elenborough	9	43 Bolton	23
18 Old CXIX	10	44 Knutsford	24
19 Castleton	11	45 Artaxerxes	24
Com ⁿ Metres in the sharp key.		46 St. Matthew's	25
0 Loudon, new	12	47 Halifax	26
1 St. David's	12	48 Bradford	27
2 St. Georges	13	49 Great Milton	28

Long Metres in the flat key.

50 Evening Hymn	29	75 Orange	41
51 Babylon Streams	29	76 Southwell	42
52 Canterbury	30	77 Kersall	42
53 Oxford	30	78 Yarmouth	43
54 Winterbourn	31	79 Coventry	43
55 Darwent	31	80 Kidderminster	44

Long Metres in the sharpkey.

No.	Page	Short Metres in the sharp key.	Page
56 Dover	32	83 St. Peters	46
57 Stoke	32	84 Royal	46
58 Plymouth	33	85 Durham	47
59 Richmond	33	86 Kinson	47
60 Old C.	34	87 Ridley	48
61 Ayliffe Street	34	88 Ipswich	48
62 Wells	35	89 Mansfield	49
63 Trumpet	35	90 Westminster	49
64 Lancaster	36	91 Bankfield	50
65 Rochford	36	92 Cambridge	50
66 Winchester	37	93 Newton	51
67 Berwic	37	94 Leeds	51
68 Wareham	38	Proper Metres in the flat key.	
69 Sherbourn	38	95 Old L	52
70 Islington	39	96 Leicester	53
71 Chesterfield	39	97 Bury	54
72 New York	40	98 Leoni	55
73 Warrington	40	99 Burton	56
74 Wirksworth	41	Proper Metres in the sharp key.	
75 Orange	41	100 Montague	57
76 Southwell	42	101 Newark	58
77 Kersall	42	102 Didsbury	59
78 Yarmouth	43	103 Old CXIII	60
79 Coventry	43	104 Stamford	61
80 Kidderminster	44	105 St. Helens	61
81 Macclesfield	44	106 Old CXLVIII	61
82 Aberdeen	45	107 Darwell	61

N ^o	Page	N ^o	Page
108 Waterford	65	135 Gorton	91
109 Dalston	66	136 Birmingham	92
110 CIV	67	137 S ^t Asaph	94
111 Gloucester	68	Long Métre in the flat key	

PART II

Common Metres in the flat key			
112 Northampton	69	139 Chester	97
113 Ely	69	140 Sunderland	98
114 Monmouth	70	Short Metres in the flat key.	
115 Stroud	71	141 Wigan	100
116 Harwich	72	142 Hereford	101
117 Kingston	73	Particular Metre in the flat key.	
118 Shaftesbury	74	143 Exeter	102
119 Chinley	75	Particular Metres in the sharp key.	
120 Pembroke	76	144 Stockport	104
121 Ashton	77	145 Amsterdam	105
122 Malden	78	146 Wooburn	106
Common Metres in the sharp key			
123 Carlisle	79	147 Falmouth	107
124 Worcester	80	148 Greenwich	108
125 Guildford	81	149 Appleby	109
126 Hastings	82	150 Lynn	110
127 Reading	83	151 Easter Hymn	111
128 Derby	84	152 Hallelujah Chorus. II	112
129 Shrewsbury	85	—	
130 Bath Chapel	87	—	
131 Scarborough	88	—	
132 Whitworth	88	—	
133 Whitby	89	—	
134 Gainsborough	90	—	

Alphabetical INDEX
of the Tunes.

A	Page
Aberdeen	45
Althorpe	17
Amsterdam	105
Ann's S ^t	14
Appleby	109
Artaxerxes	24
Afaph S ^t	94
Ashton	77
Ayliffe street	34
B	
Babylon Streams	29
Bangor	8
Bankfield	50
Bath Chapel	87
Bedford	14
Benson	6
Berwick	37
Bexley	13
Birmingham	92
Blackbourn	7
Bolton	23
Bradford	27
Bridgewater	96
Bristol	20
Burton	56
Bury	54

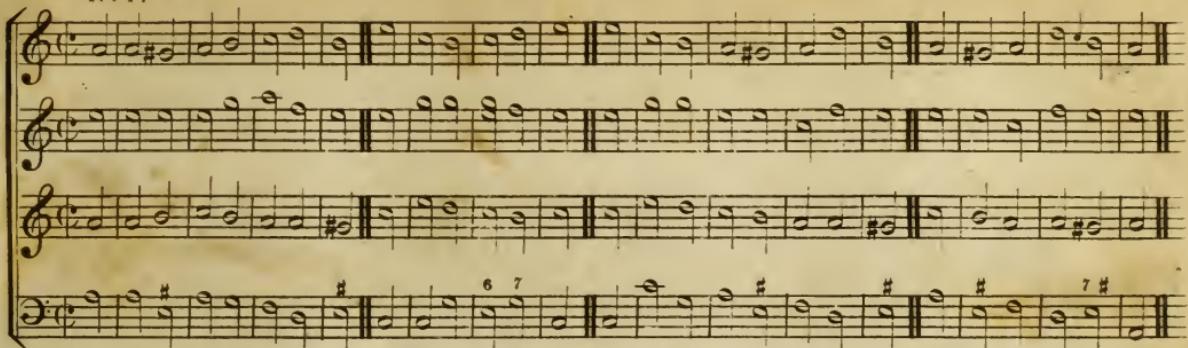
C	Page
Cambridge	50
Canterbury	30
Carlisle	79
Castleton	11
Chester	97
Chesterfield	39
Chinley	75
Coventry	43
Crowle	2
D	
Dalston	66
Darwell	64
Darwent	31
David's, S ^t	12
Derby	54
Didsbury	59
Doncaster	4
Dover	32
Dukinfield	8
Durham	47
E	
Easter Hymn	111
Elenborough	9
Ely	69
Evening Hymn	29
Eversley	21
Exeter	102
F	
Falmouth	107
Ferry	18
Frome	7

Page	Page	Page	Page	Page
24	Kinson	24	O	Page
	Knutsford	24	Old L	Stoke
Gainsborough	L	—	C	52
George's St ^t	Lancaster	36	CIV	Stroud
George's St ^t , new	Leeds	51	CXIII	34
Gloucester	Leicester	53	CXIX	Sudbury
Gordon	Leoni	55	CXLVIII	67
Gorton	London, new	12	Orange	T
Great Milton	Lynn	110	Oxford	Tewksbury
Greenwich			Oxford, new	Trumpet
Guildford	M		—	—
	Macclesfield	44	P	W
H	Malden	78	Pembroke	Wakefield, new
Halifax	Manchester	21	Peter's St ^t	Wallingford
Hallelujah Chorus	Mansfield	49	Plymouth	Wareham
Harwich	Mary's St ^t	1	Powell	Warrington
Hastings	Matthew's St ^t	25	Preston	Waterford
Heleus St ^t	Michael's St ^t	20	R	Wells
Hereford	Montague	57	Reading	Westminster
Hertford	Monmouth	70	Richmond	Whitby
	N		Ridley	Whitchurch
I	Neat's St ^t	2	Reading	Whitworth
Ipswich	Newark	58	Richmond	Wigan
Irish	Newcastle	5	Ridley	Wilton
Islington	Newton	51	Rochford	Winchester
	New York	40	Royal	Windsor
J	Northampton	69	S	Winterbourn
James's St ^t	Norwich	3	Scarborough	Wirksworth
	Nottingham	16	Shaftesbury	Wooburn
K			Sherborn	Worcester
Kersall			Shrewsbury	Y
Kiddminster			Southwell	Yarmouth
Kingston			Stamford	—
			Stockport	—

WINDSOR C. M. b.

1

No. 1.



No. 2.

S! MARY'S OR HACKNEY C. M. b.

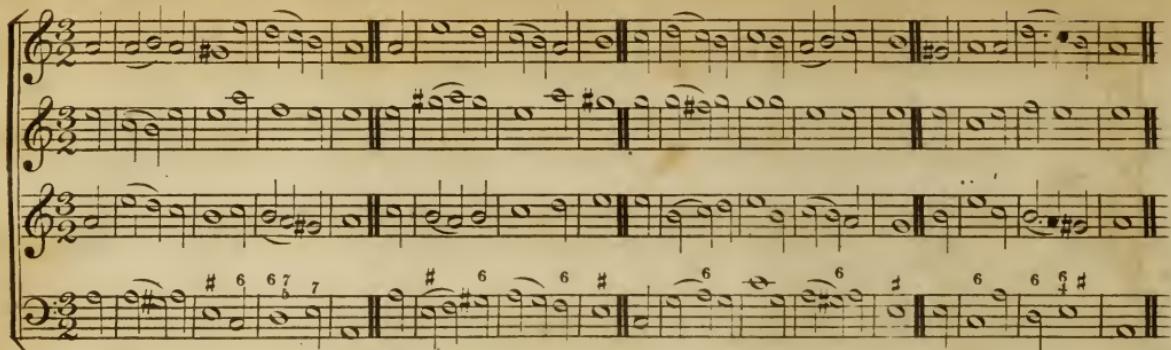


Vol. I.

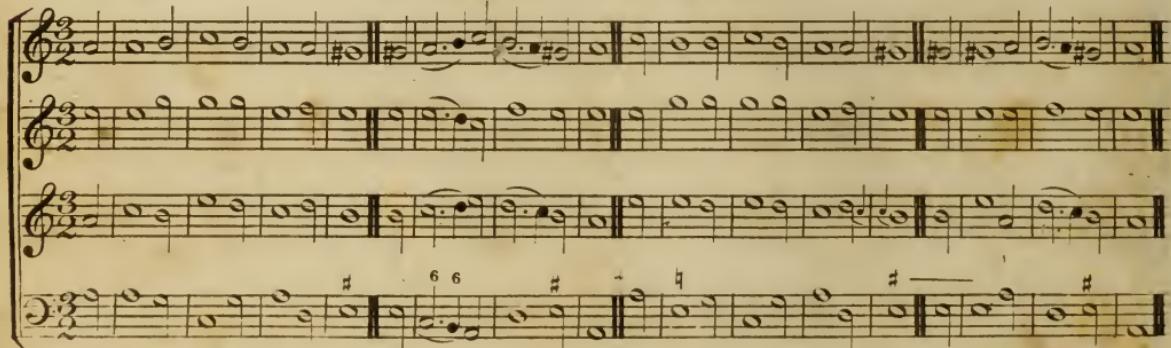
2

CROWLE C. M. b.

Nº 3.



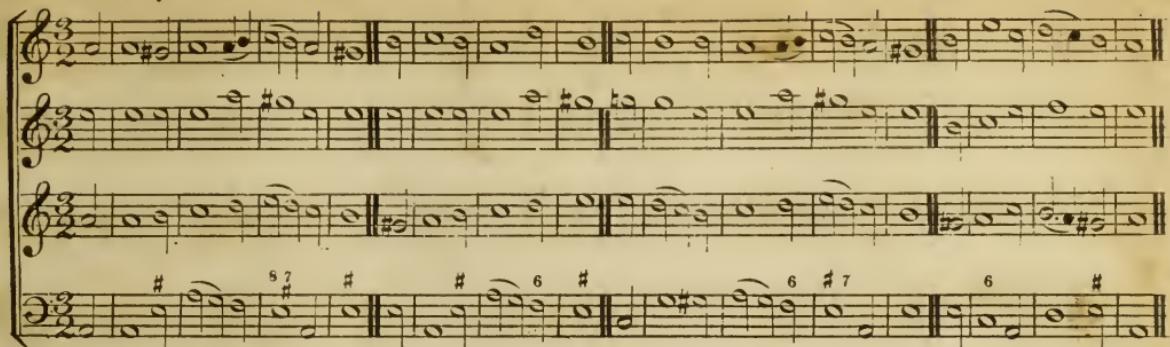
Nº 4.

S^t NEOT'S C. M. b.

NORWICH C. M. b.

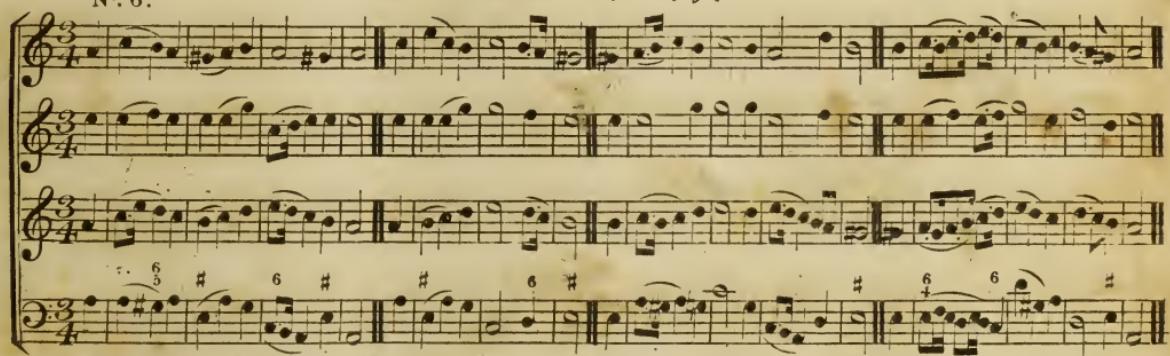
3

No. 5.



No. 6.

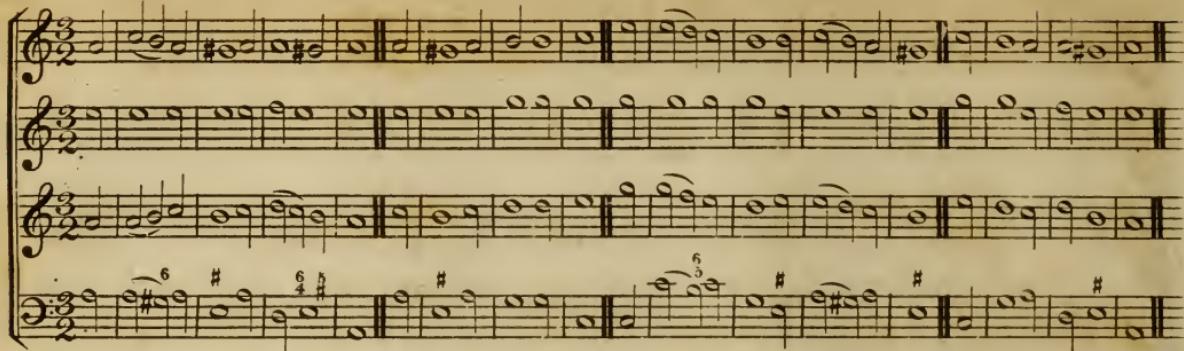
WILTON C. M. b.



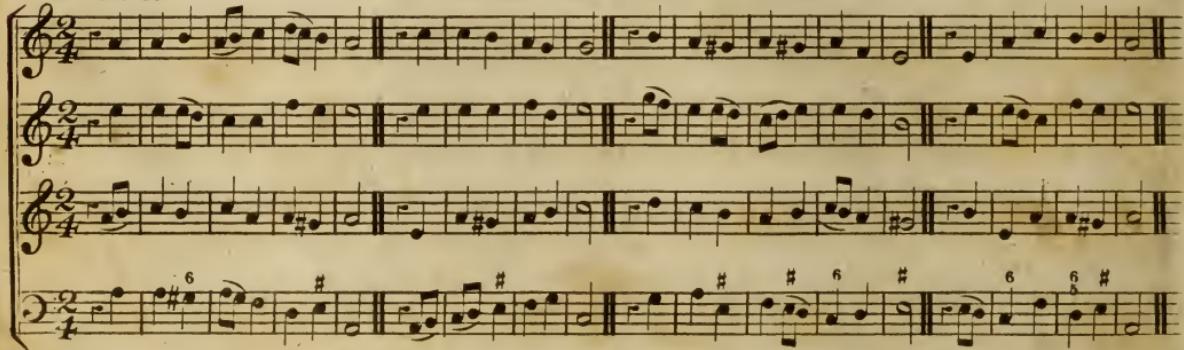
Vol: 1.

4

WALLINGFORD C. M. b.

N^o. 7.N^o. 8.

DONCASTER C. M. b.



POWEL C. M. b.

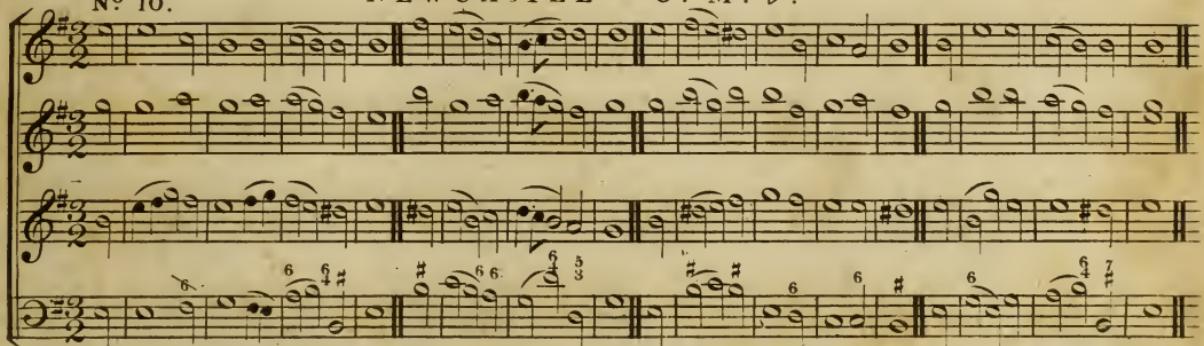
5

No. 9.



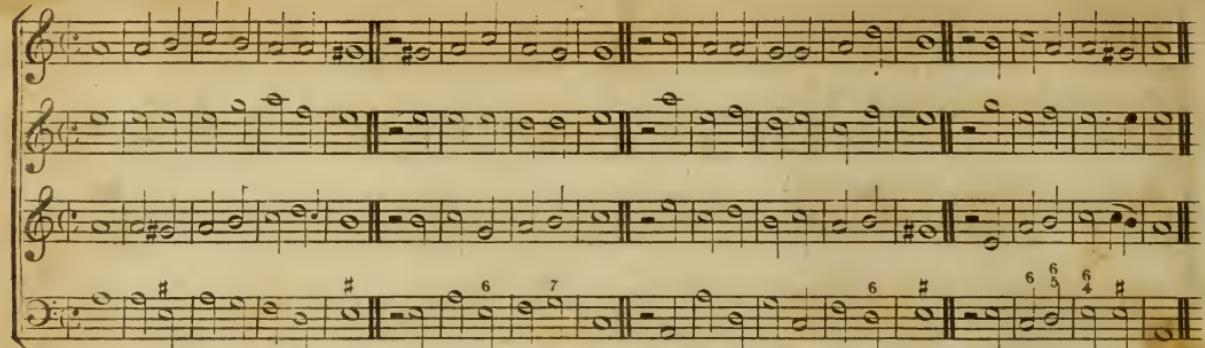
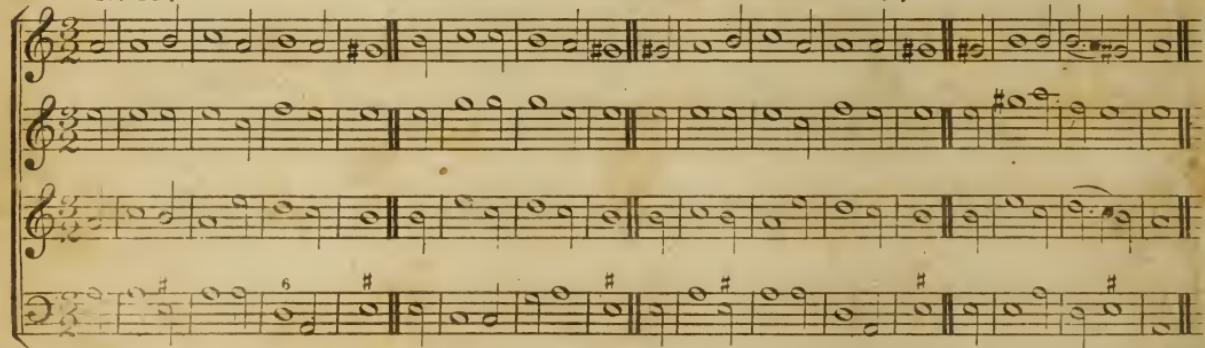
No. 10.

NEWCASTLE C. M. b.



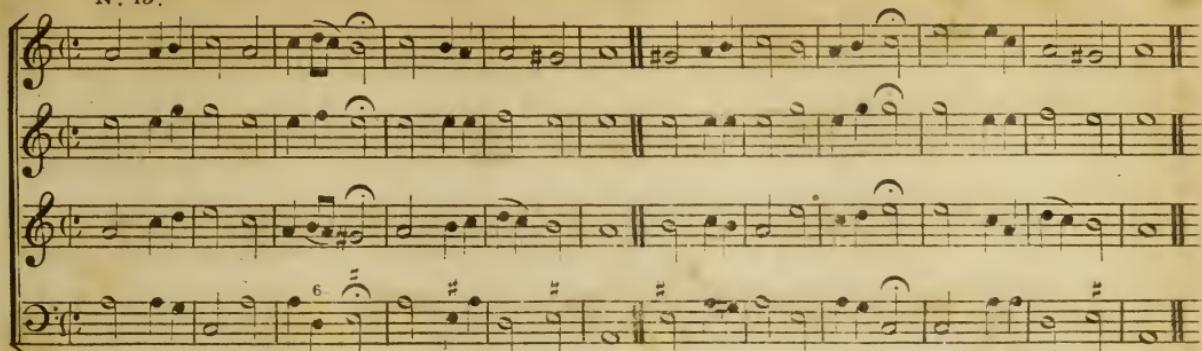
Vol. I.

6

TEWKSBURY OR CHETHAM'S 5th C. M. b.N^o 11.N^o 12.BENSON CHETHAM'S 24th C. M. b.

FROME C. M. b.

No. 13.



No. 14.

BLACKBOURN C. M. b.

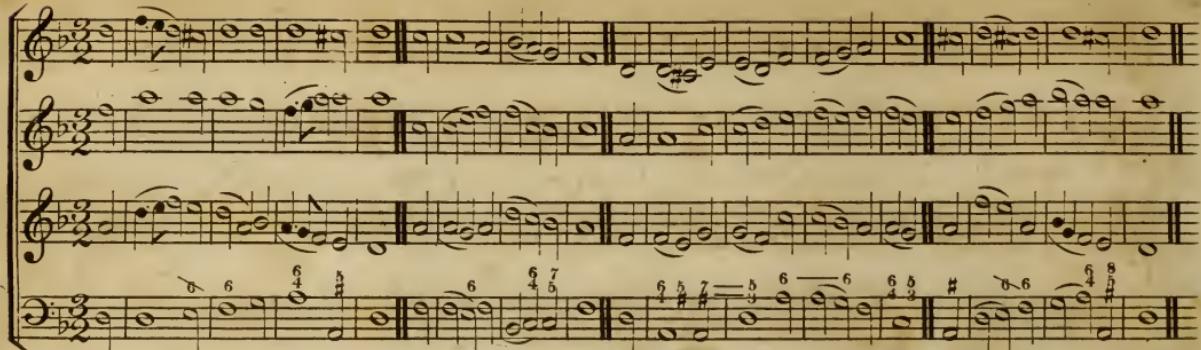


8

DUKINFIELD C. M. b.

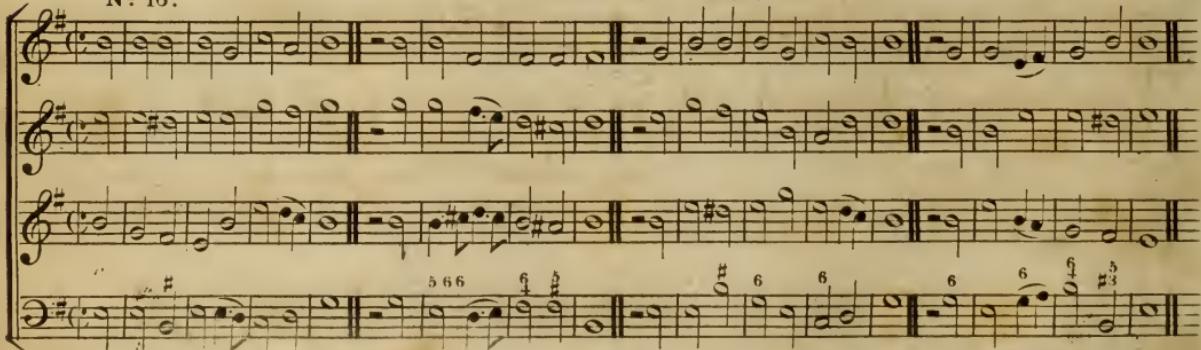
Nº 15.

R. Harrison.



Nº 16.

BANGOR C. M. b.



N^o 17.

With longings of the mind, To thee my God I look, So pants the hunted Hart to
find, So pants the hunted Hart to find, And taste the cooling Brook, And taste the cooling Brook

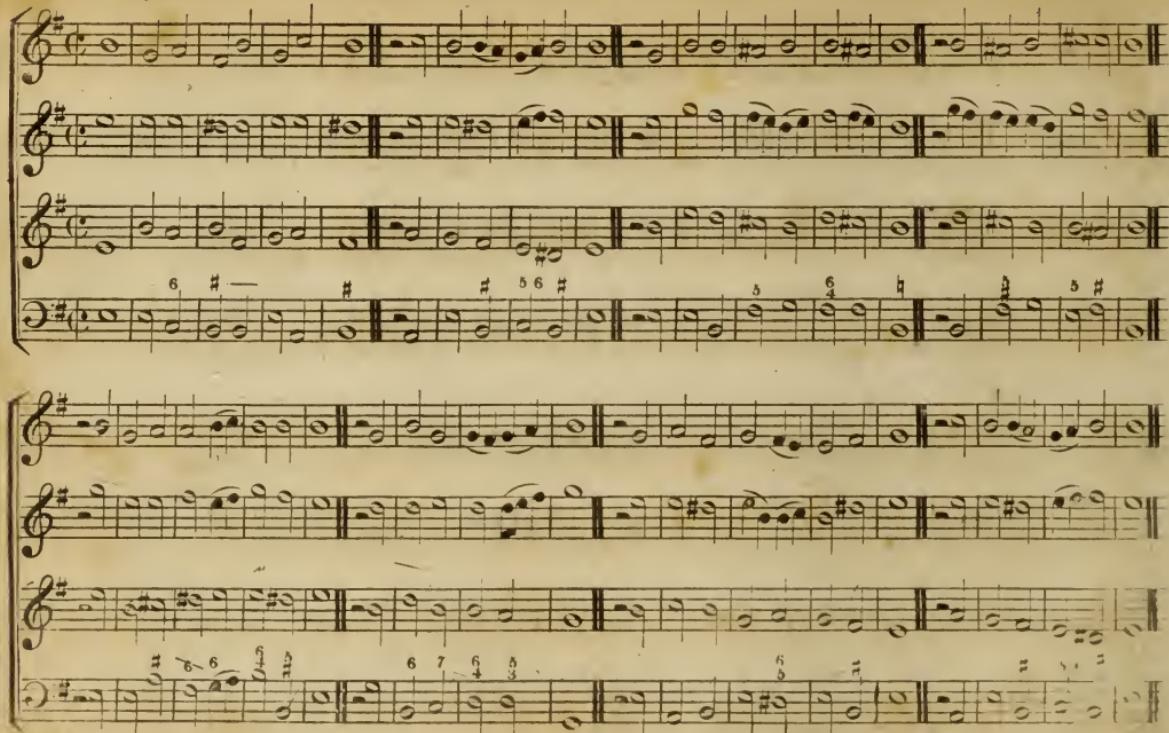
4 3 # 6 6 5 # 6 5 # 6 5 7 7

6 5 6 # 6 6 4 6 6 6 2

10

O L D 119th C. M. b.

Nº 18.



CASTLTON OR CHETHAM'S 130 C.M. b.

11

No. 19.

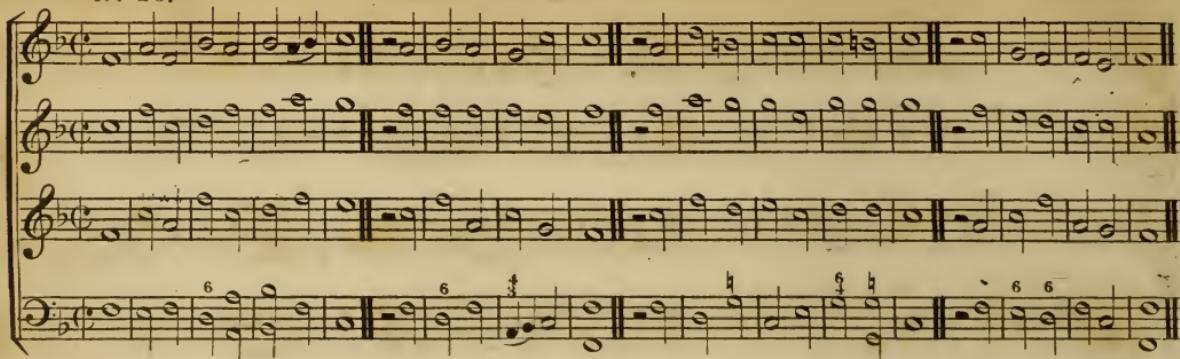
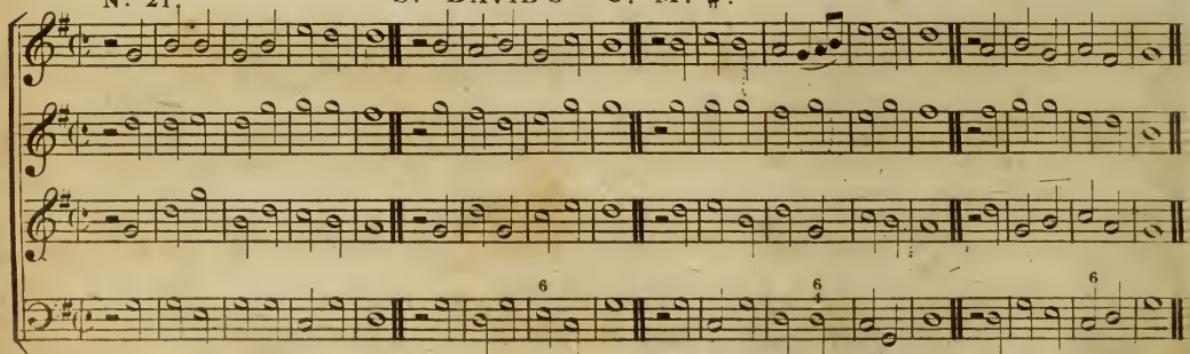


12.

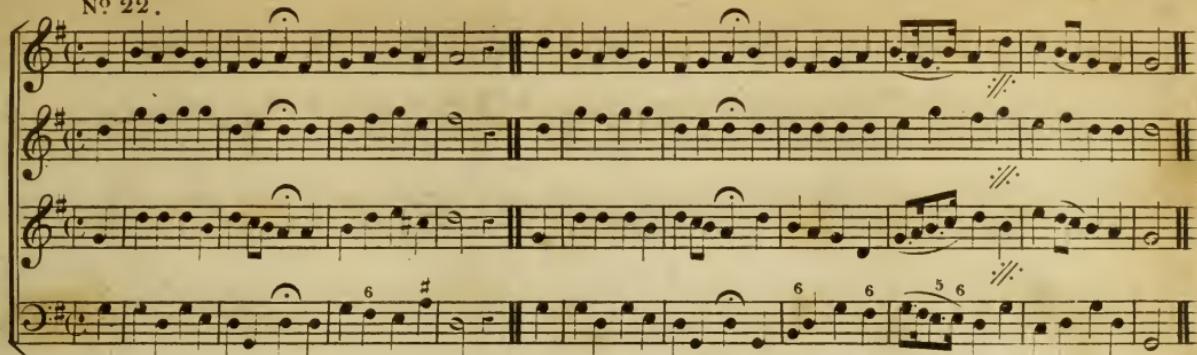
COMMON METRES IN THE SHARP KEY

N^o 20.

LONDON NEW C. M. #.

N^o 21.S^t DAVID'S C. M. #.

No. 22.



No. 23.

BEXLEY C. M. ♯.



14

ST. ANN'S C. M. #.

N^o 24.

Dr Croft.

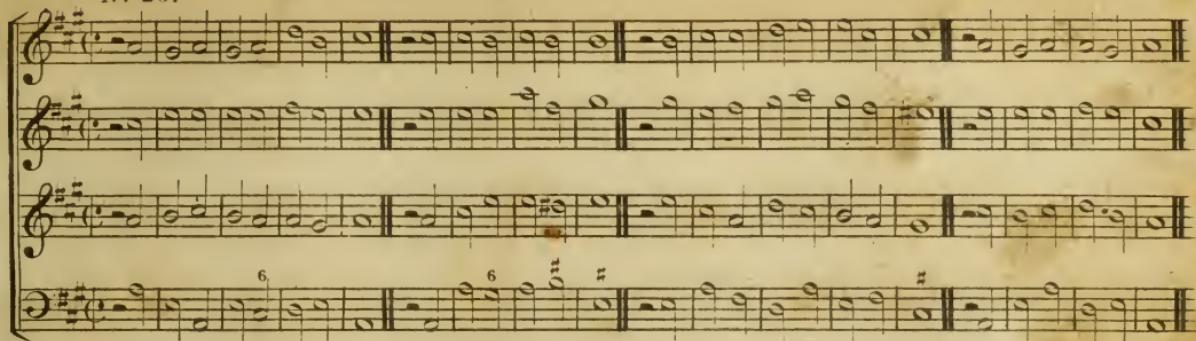
N^o 25.

BEDFORD C. M. #.

W^m Weal.

HERTFORD C. M. #.

Nº 26.



Nº 27.

S[†] JAMES C. M. #.

Courteville.

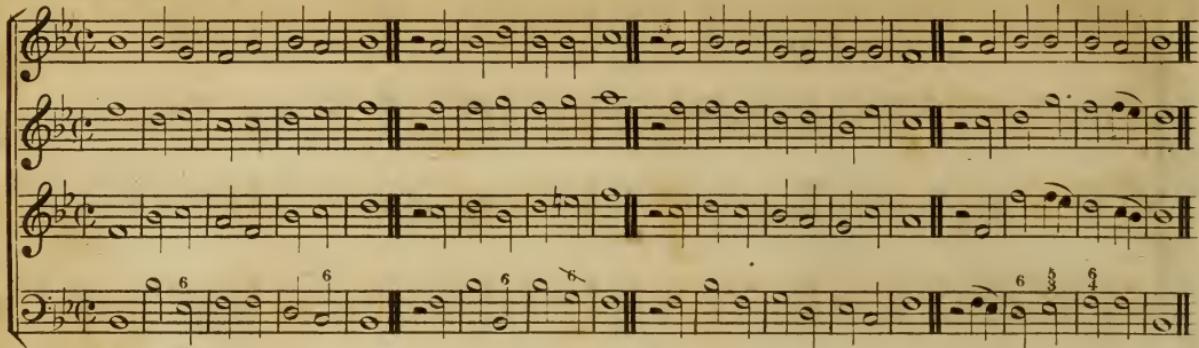


16

NOTTINGHAM C. M. #.

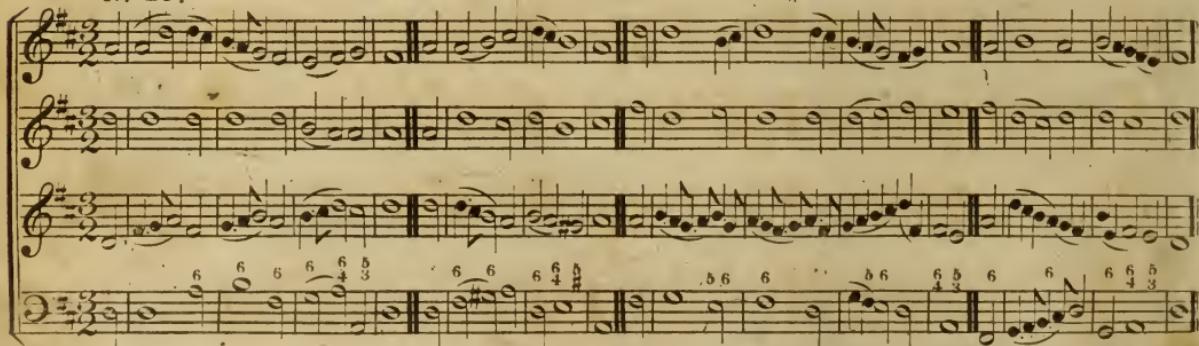
No. 28.

Jer. Clark



No. 29.

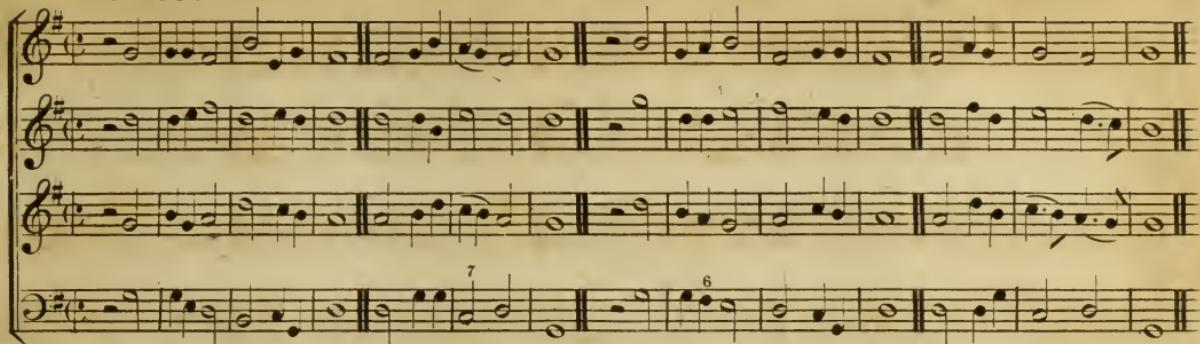
NEW WAKEFIELD C. M. #.



ALTHORPE C. M. #.

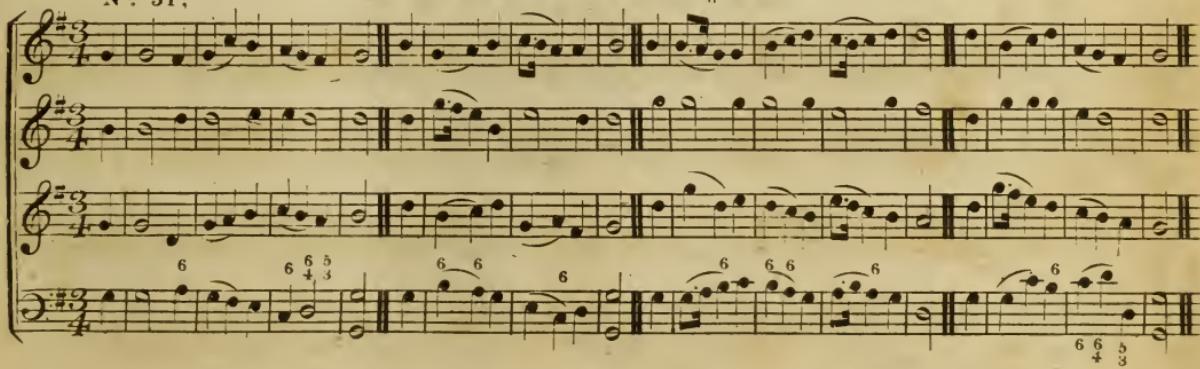
17

Nº 30.



IRISH C. M. #.

Nº 31.

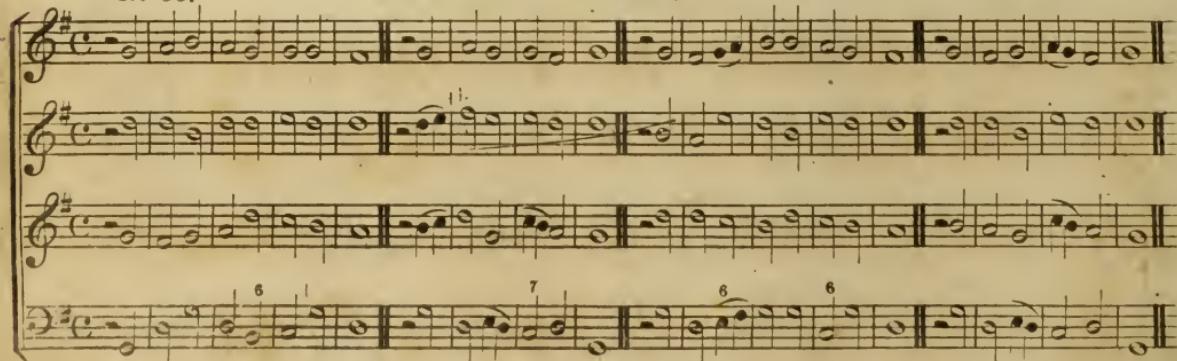


Vol. 1.

18

S^t. GEORGE'S NEW C. M. #.N^o 32.N^o 33.

FERRY C. M. #.

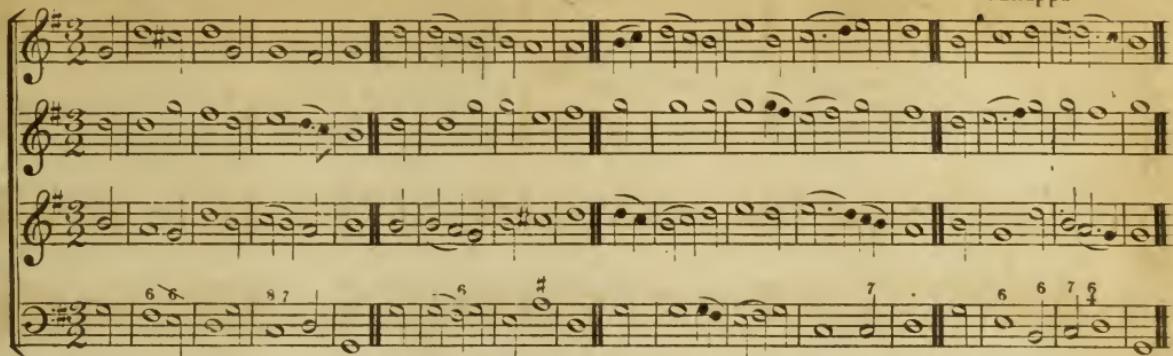


GORDON C. M. ♯.

No. 34.

19

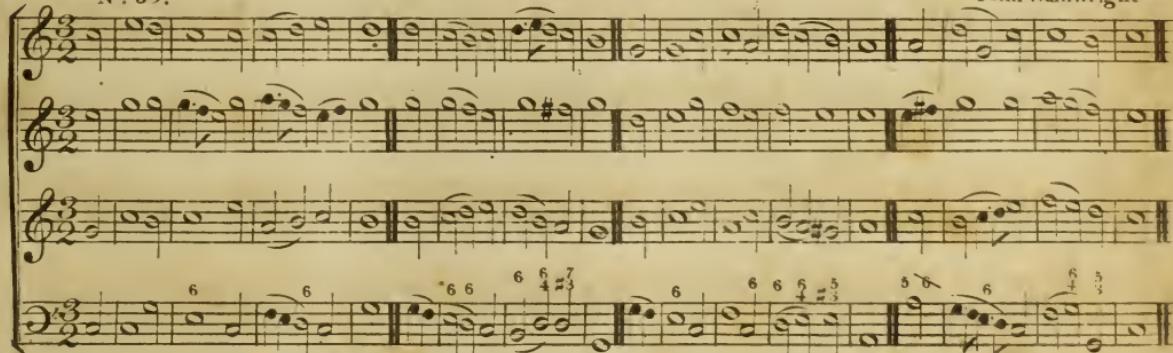
Knapps



PRESTON C. M. ♯.

No. 35.

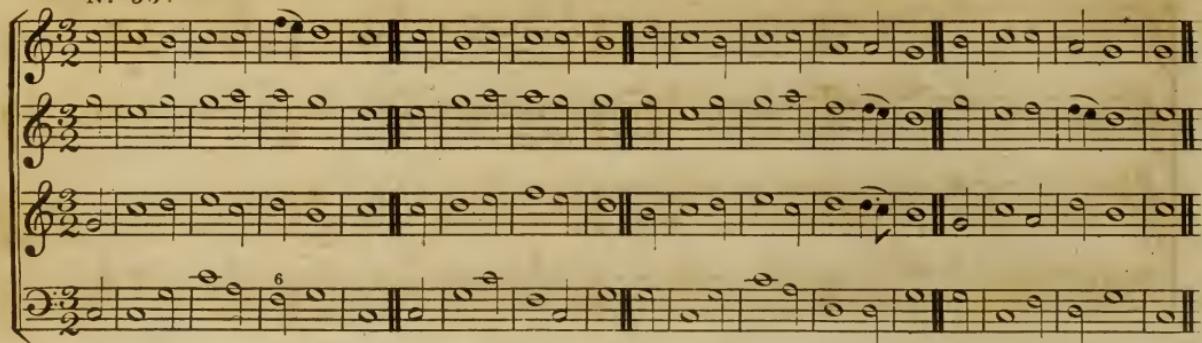
John Wainwright



20

ST MICHAL'S C. M. #.

Nº 36.



Nº 37.

BRISTOL. C. M. #.



MANCHESTER C. M. #.

21

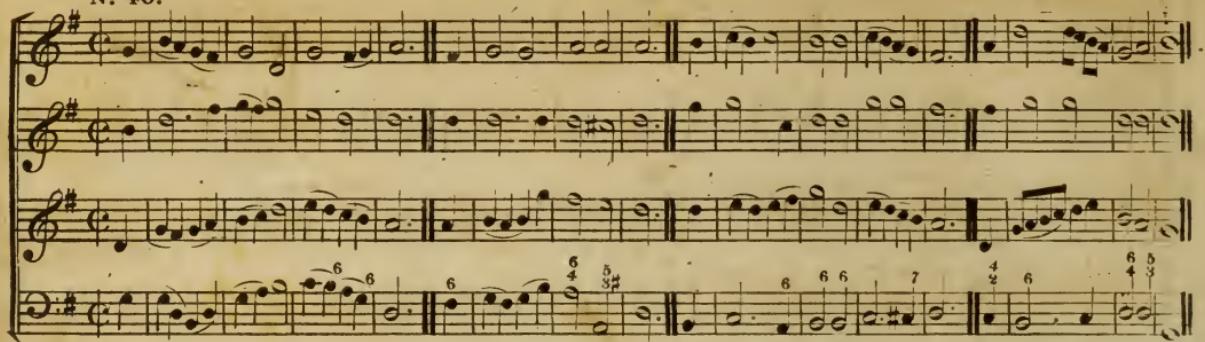
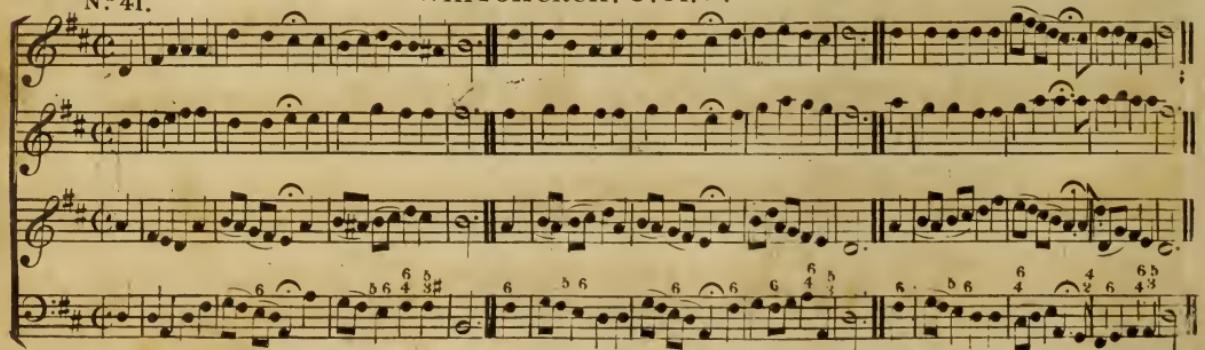
Dr Wainwright.

A musical score for 'The Star-Spangled Banner' on four staves. The top staff is in common time, treble clef, and has a tempo of 120. The second staff is in common time, bass clef. The third staff is in common time, treble clef. The bottom staff is in common time, bass clef. The score includes various dynamics like forte, piano, and sforzando, and markings like 6/8, 7, 6/6, 6, 6/3, 6, 6/4, and 6/2. The music consists of eighth and sixteenth note patterns.

EVERSLEY C. M. #.

Dr Nares

22

N^o 40.SUNBURY. C. M. $\frac{2}{3}$.N^o 41.WHITCHURCH. C. M. $\frac{2}{3}$.

NEW OXFORD. C. M. #.

Nº 42

23

Nº 43

BOLTON, C. M. #.

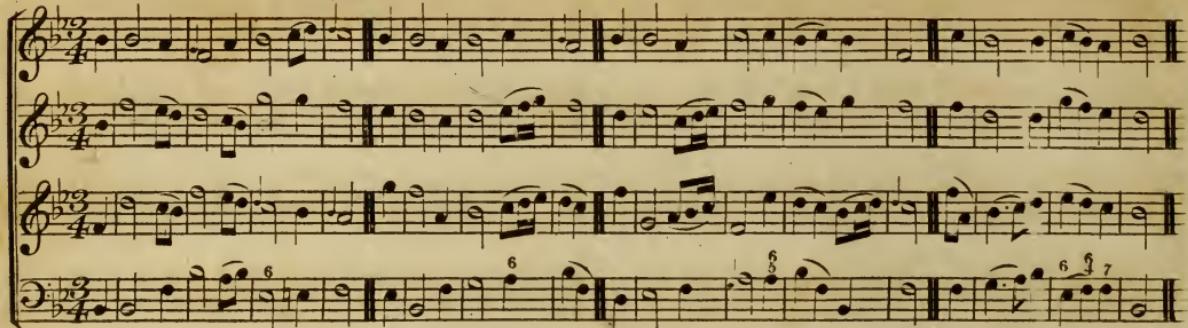
R.H. from Jackson.

Vol. 1.

KNUTSFORD C. M. #.

M. Travis

Nº 44.



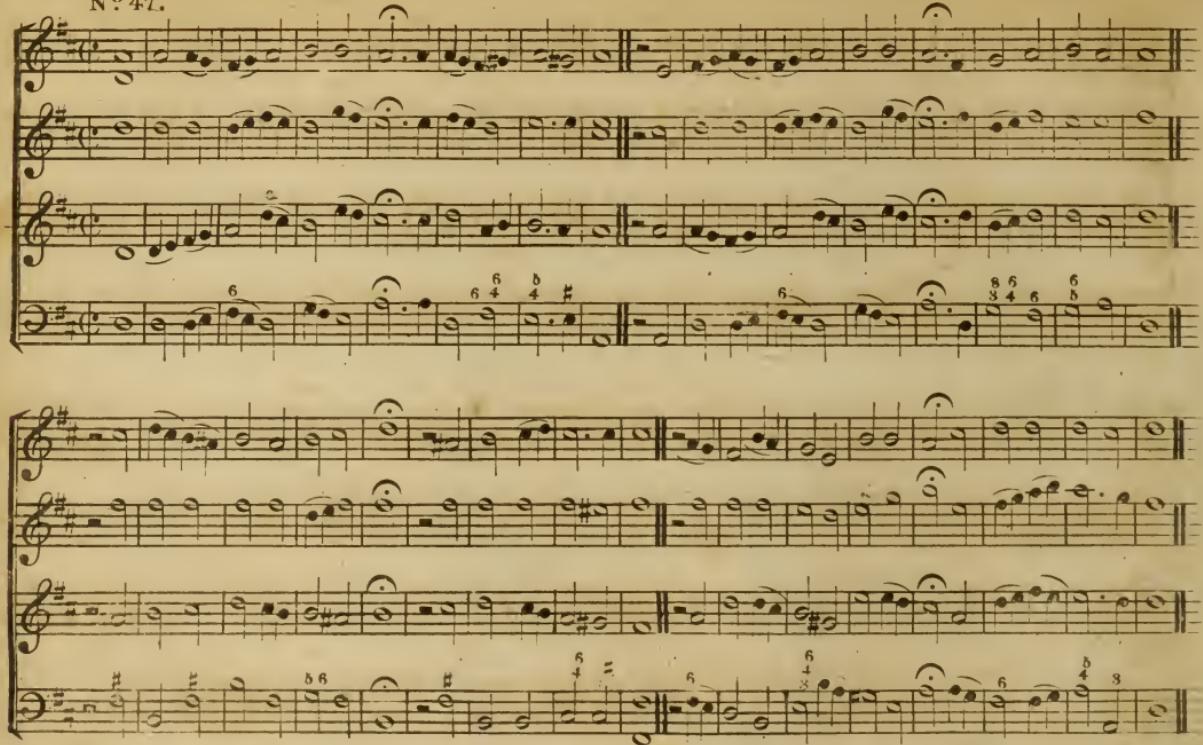
Nº 45.

ARTAXERXES C. M. #.

R. H. from Dr Arne.



Nº 46.

N^o 47.

N^o 48

Vol: 1.

Nº 49.

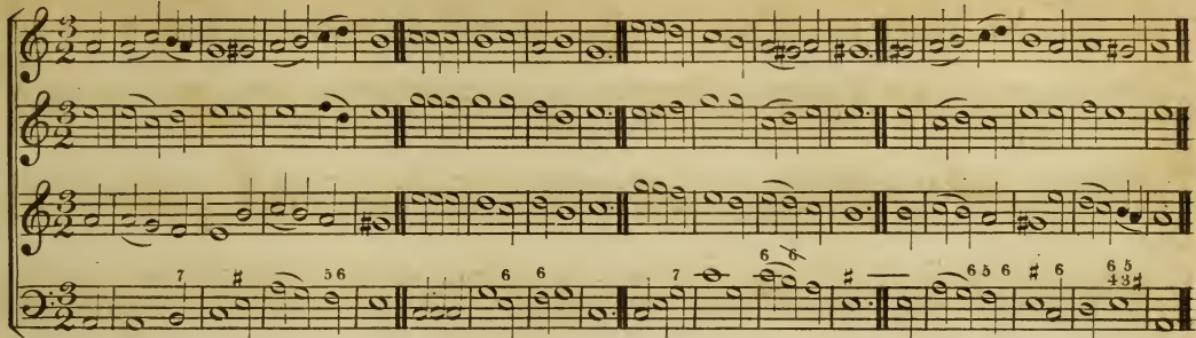
LONG METRES IN THE FLAT KEY.

EVENING HYMN L. M. b.

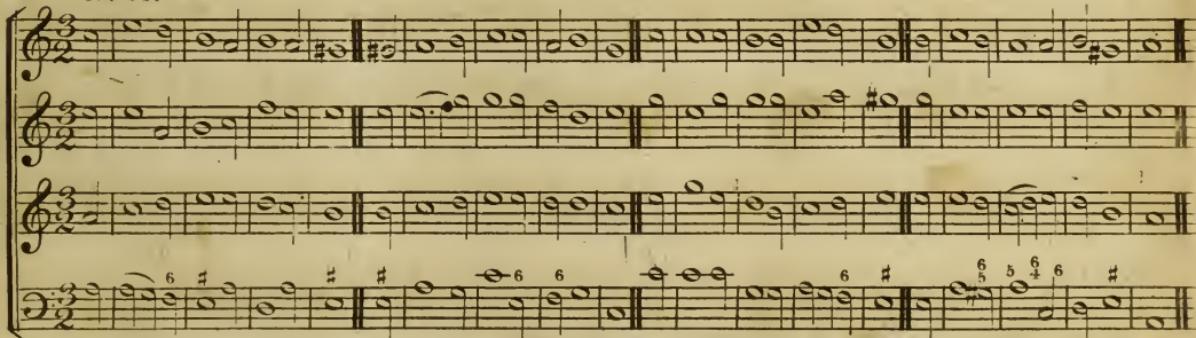
N^o 50.

29.

Jer: Clark.

N^o 51.

BABYLON'S STREAMS L. M. b.



Nº 52.

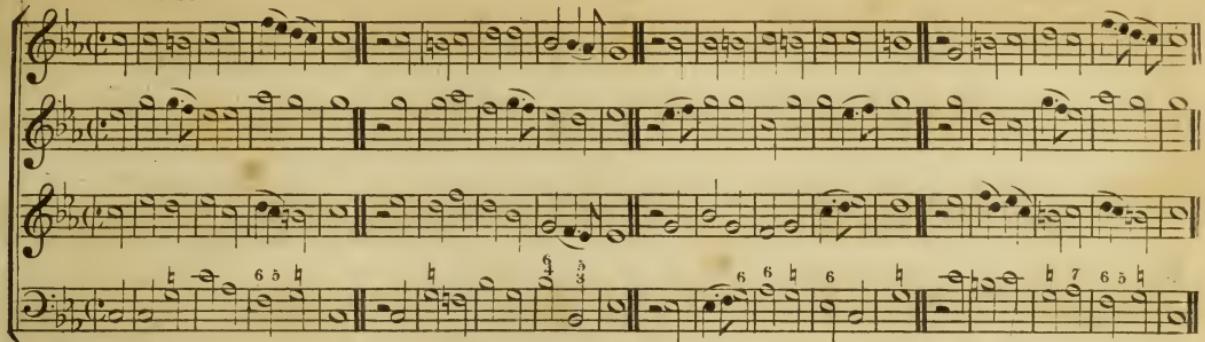
No 53.

OXFORD L. M. b.

WINTERBOURNE L. M. b.

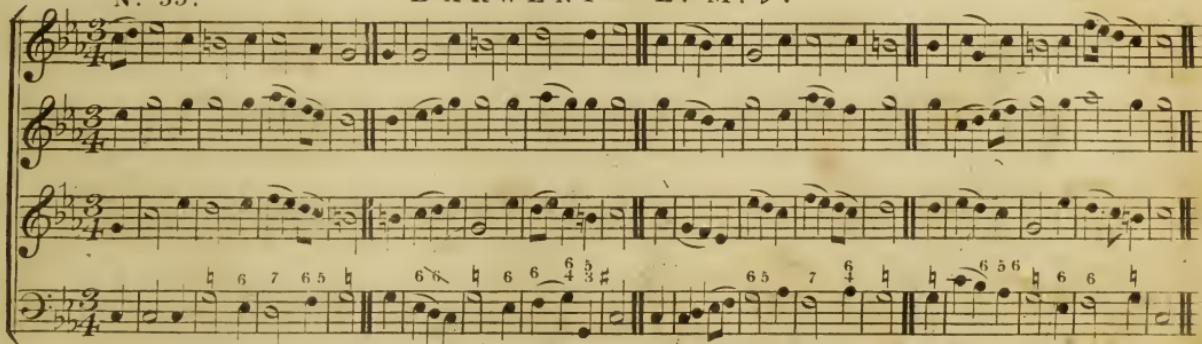
31

Nº 54.



Nº 55.

DARWENT L. M. b.



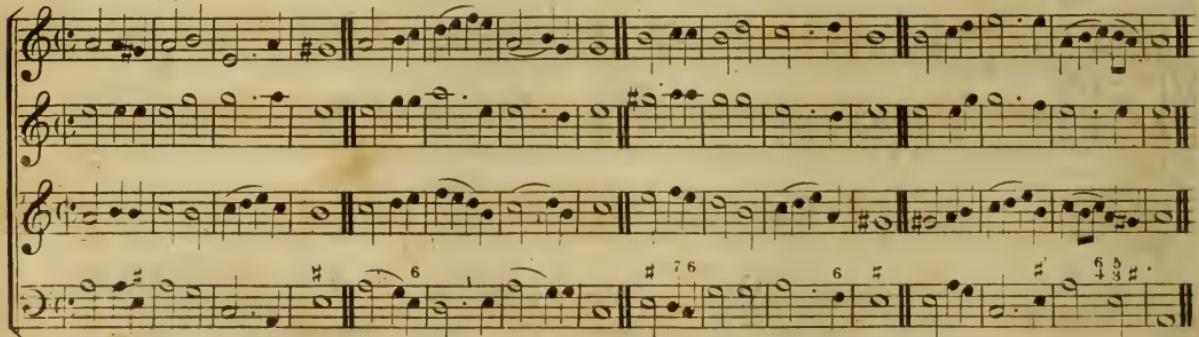
DOVER L. M. b.

Nº 56.

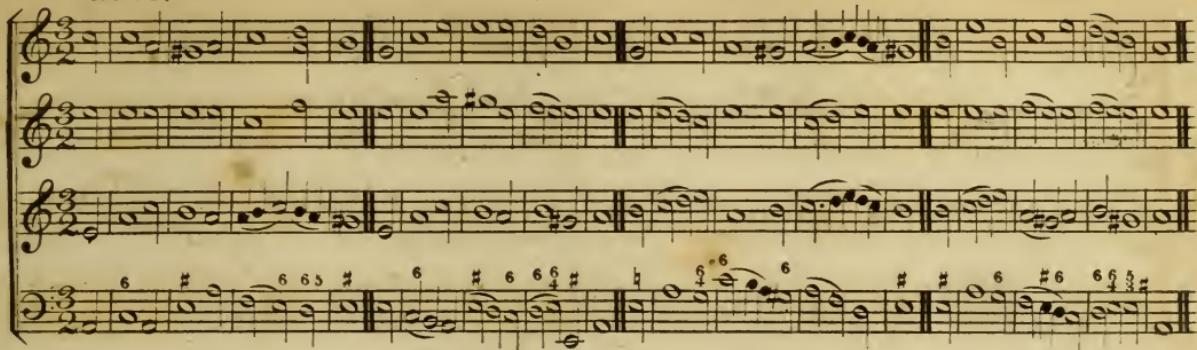


Nº 57.

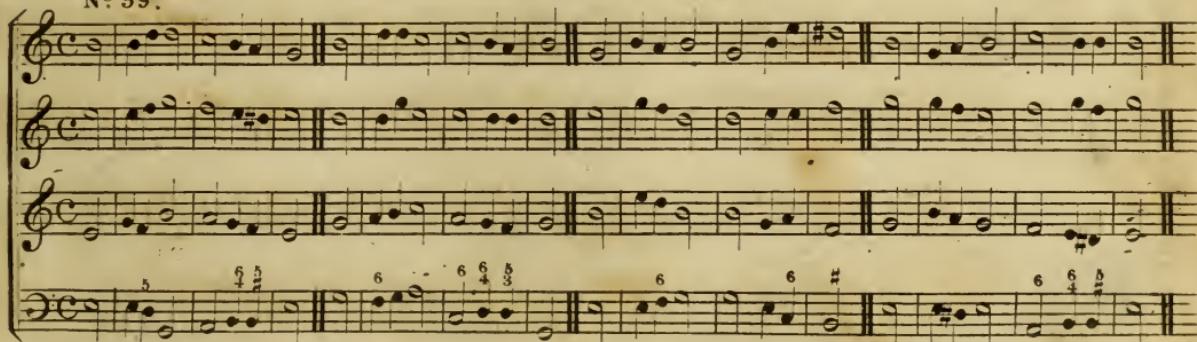
STOKE L. M. b.



Nº 58.



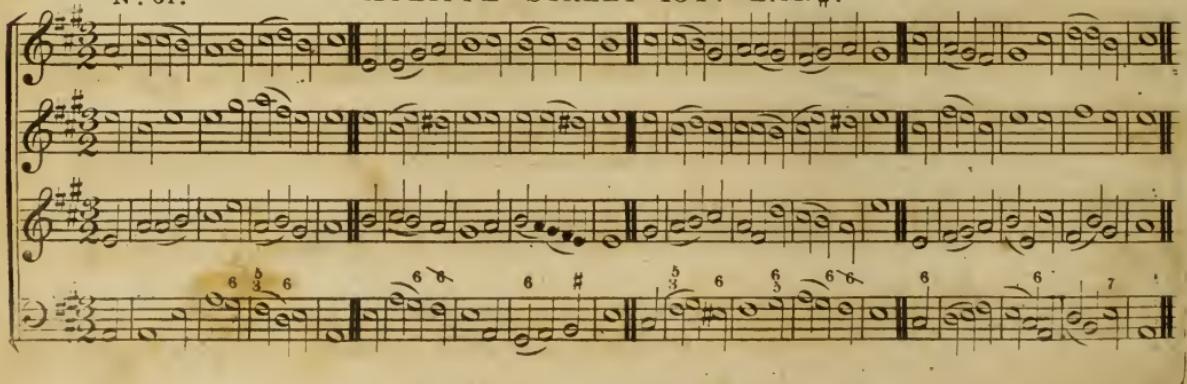
Nº 59.



Nº 60.

OLD 100th L. M. #.

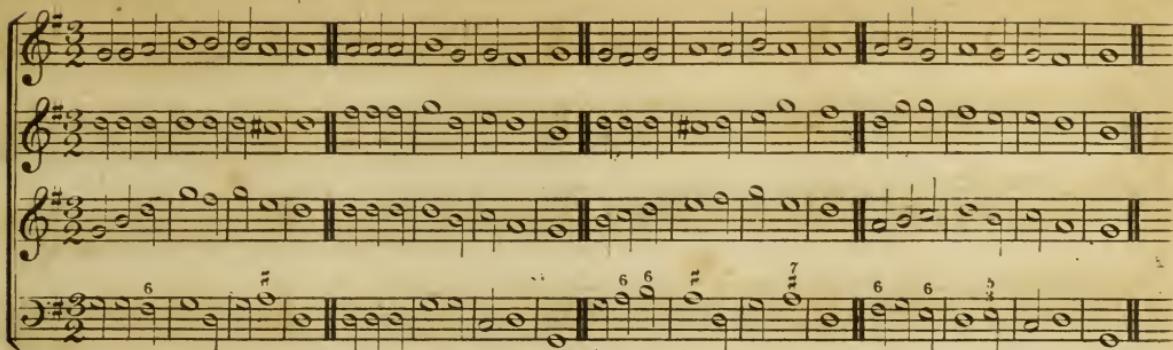
Nº 61.

AYLIFFE STREET 104th L.M. #.

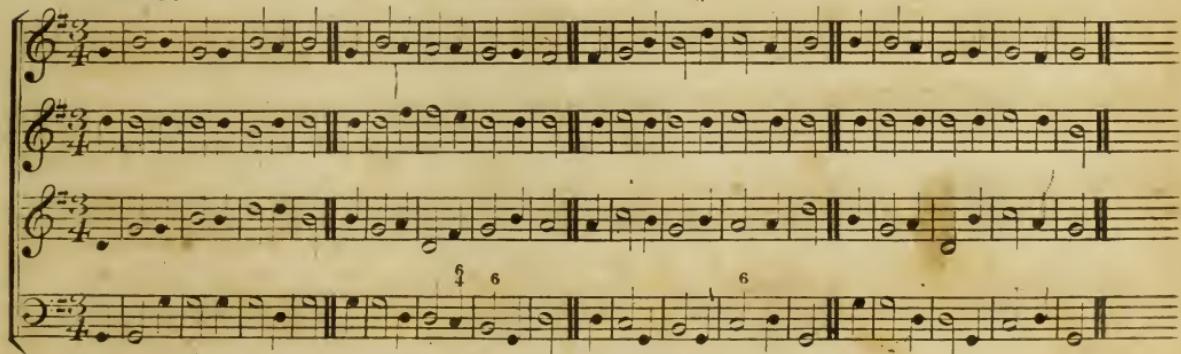
W E L L S L. M. #.

N^o 62.

35

N^o 63.

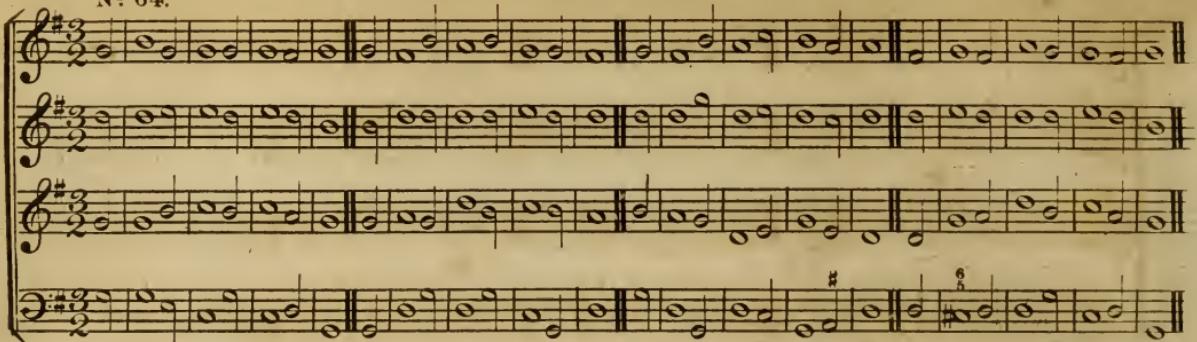
TRUMPET L. M. #.



LANCASTER L. M. #.

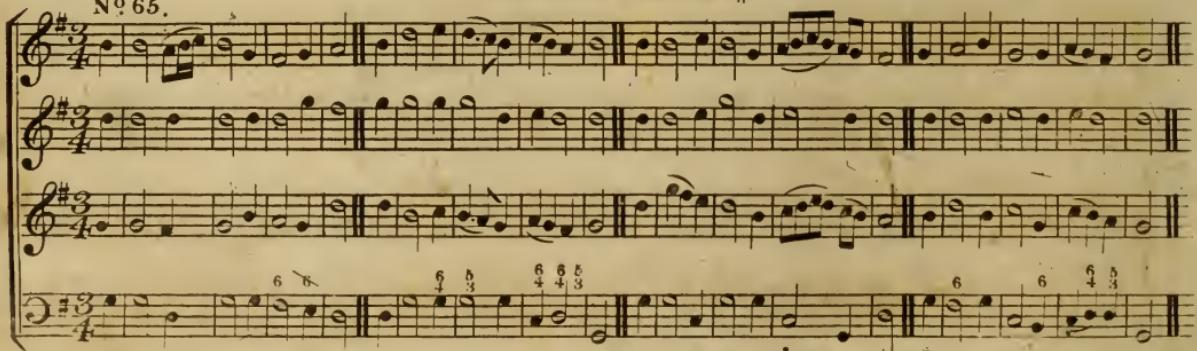
Nº 64.

Green



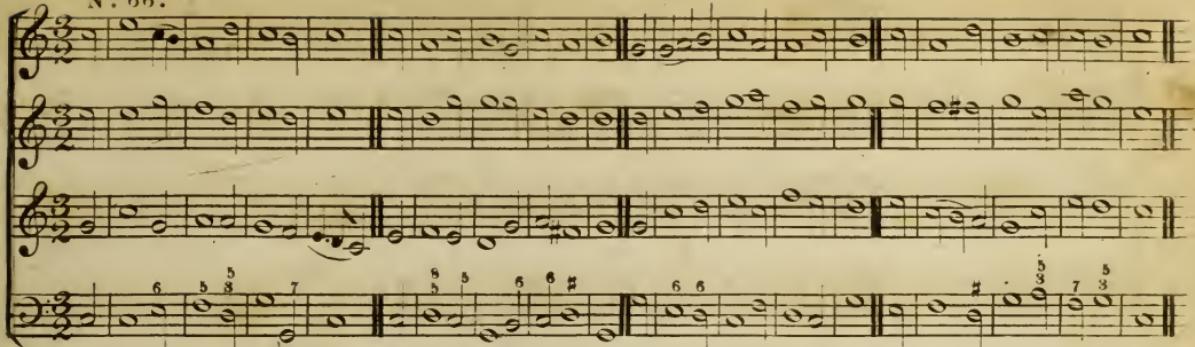
ROCHFORD L. M. #.

Nº 65.

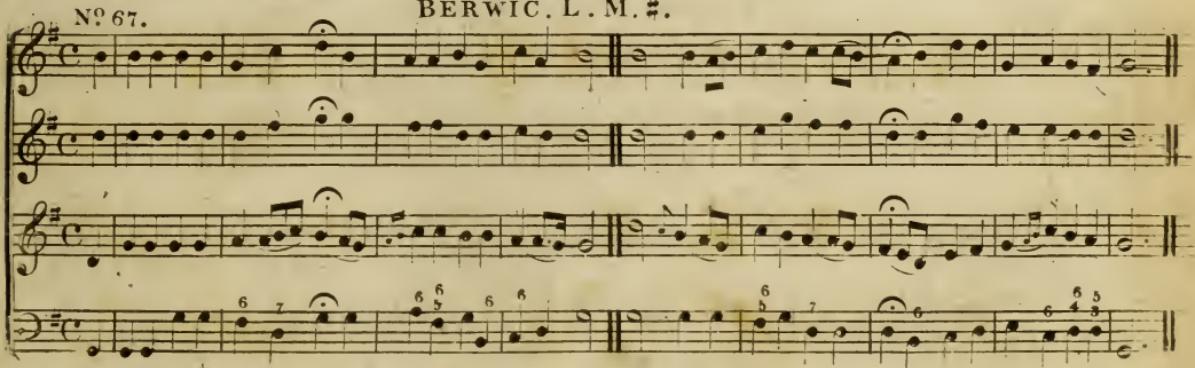


WINCHESTER. L. M. #.

Nº 66.



BERWIC. L. M. #.



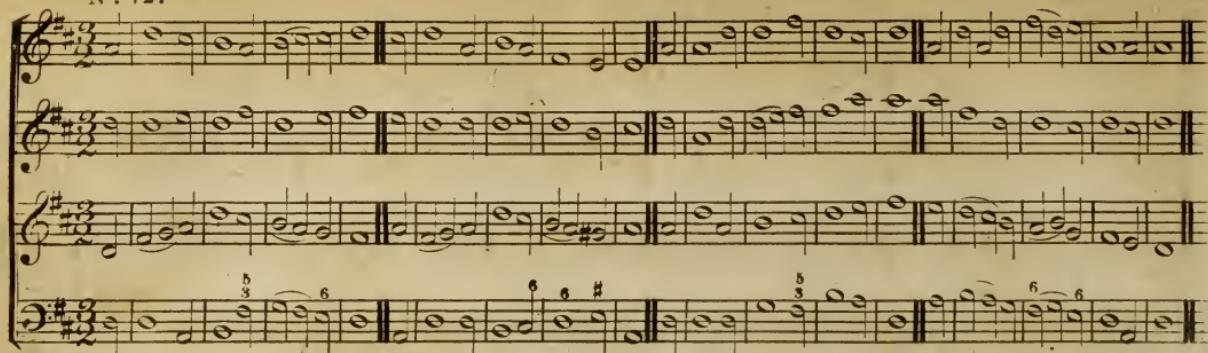
Nº 68.

Nº 69.

SHERBOURN L. M. #.

Nº 70.



N^o 72.N^o 73.

R. Harrison.



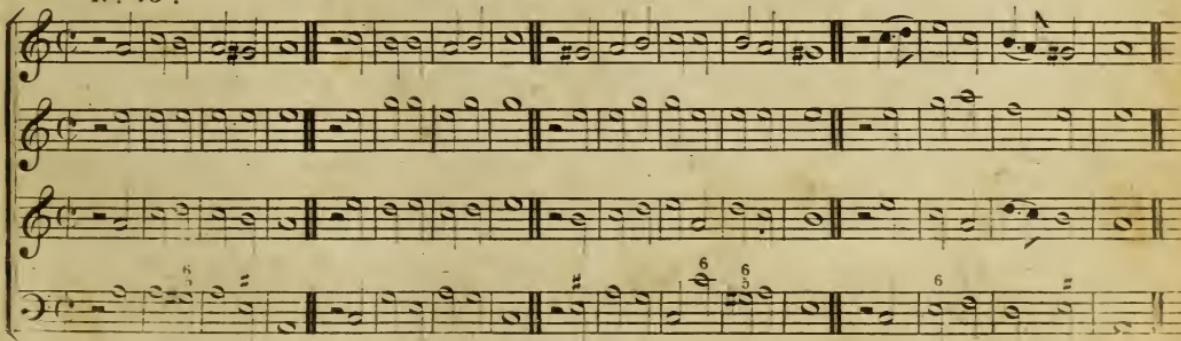
SHORT METRES IN THE FLAT KEY.

41

WIRKSWORTH S. M. b.

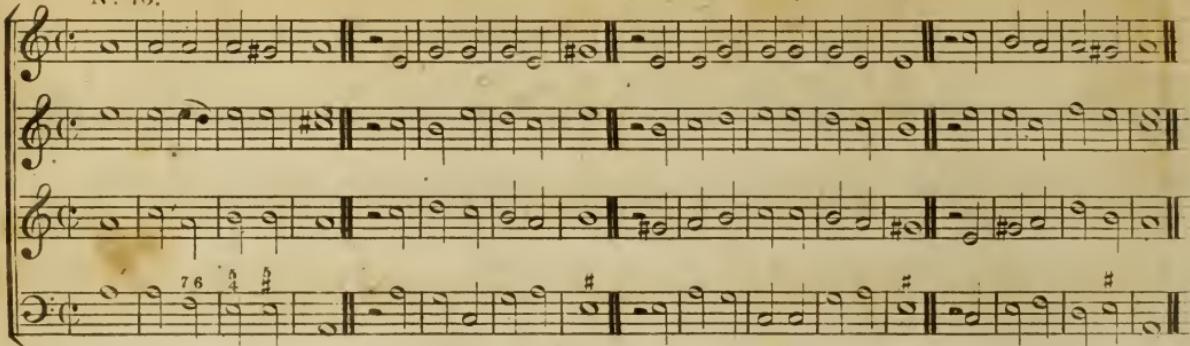
N^o 74.

ORANGE S. M. b.

N^o 75.

SOUTHWELL CHETHAM'S 25. S. M. b.

No. 76.



No. 77.

KERSALL S. M. b.

Samuel Howard.



YARMOUTH S. M. b

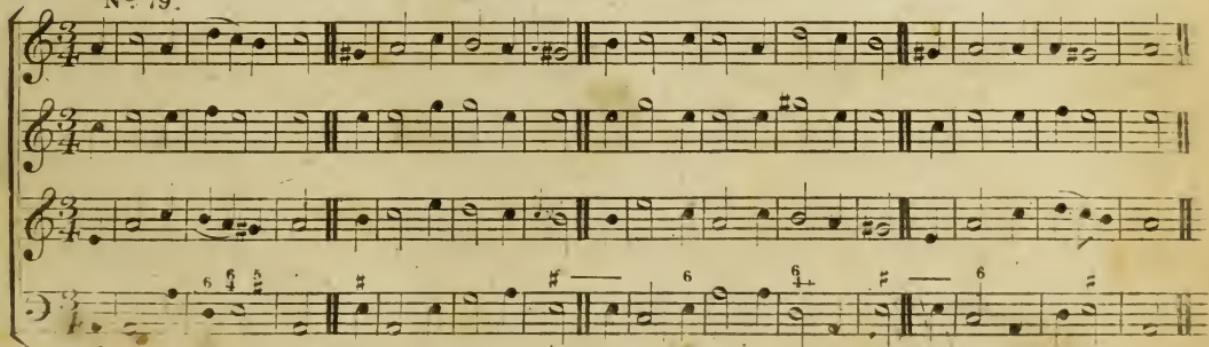
No. 78.

John Wainwright.



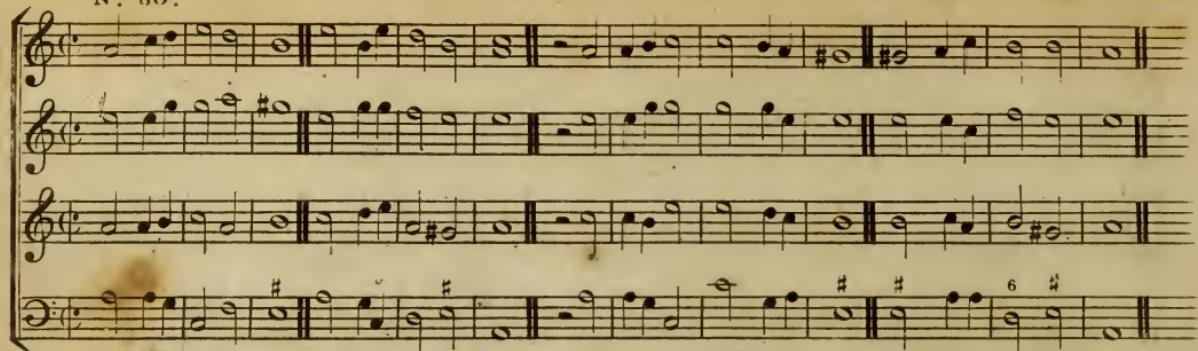
COVENTRY S. M. b.

No. 79.



KIDDERMINSTER S. M. b.

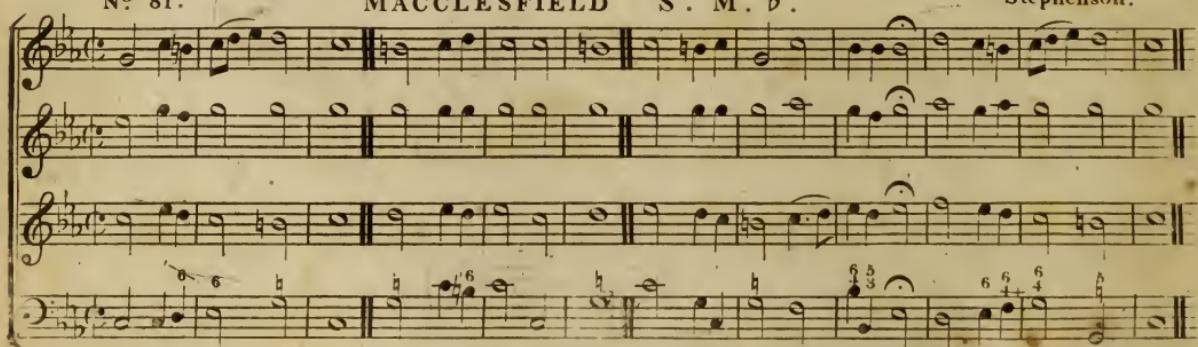
Nº 80.



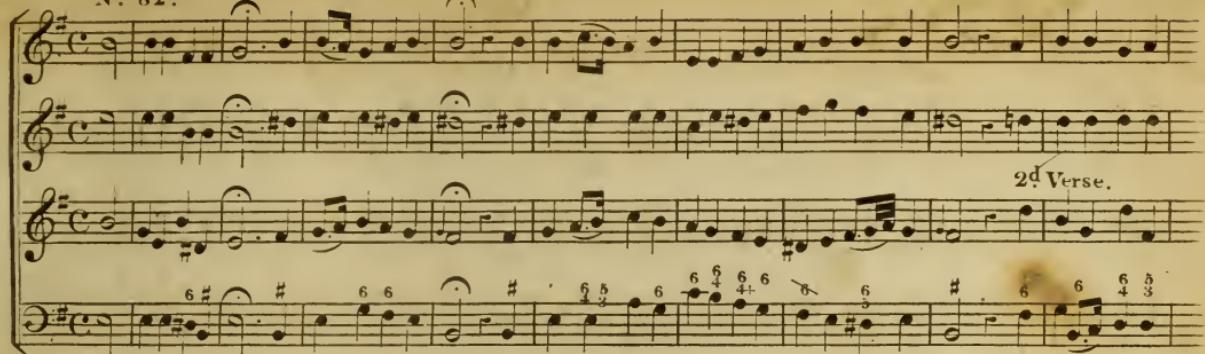
Nº 81.

MACCLESFIELD S. M. b.

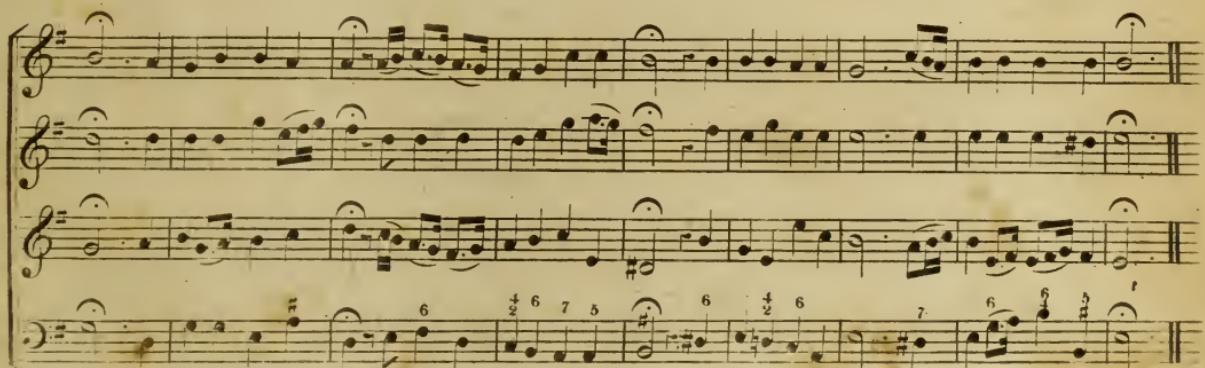
Stephenson.



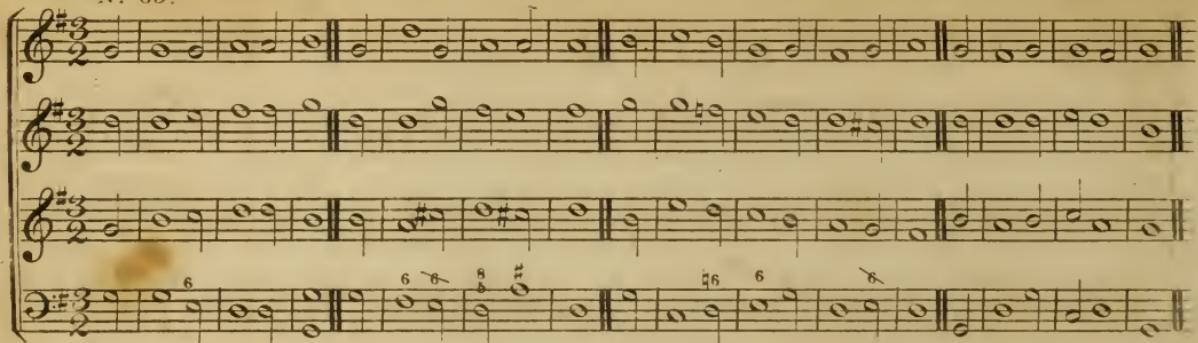
Nº 82.



2d Verse.

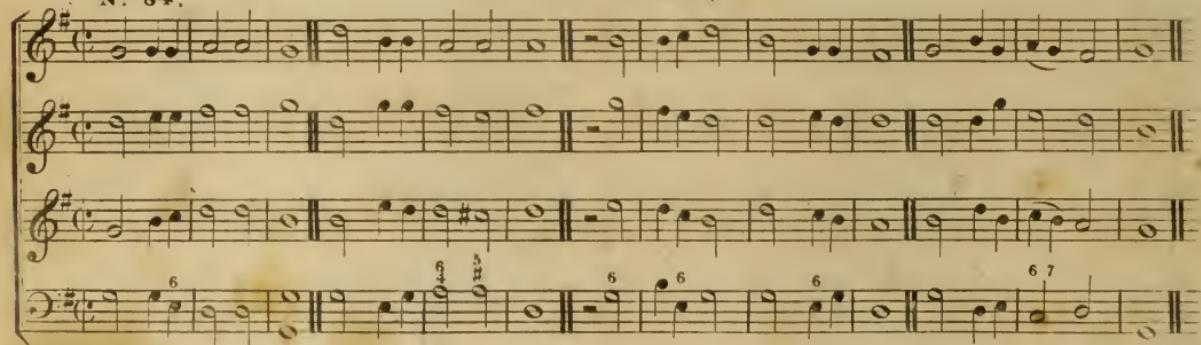


Nº 83.



Nº 84.

ROYAL S. M. #.

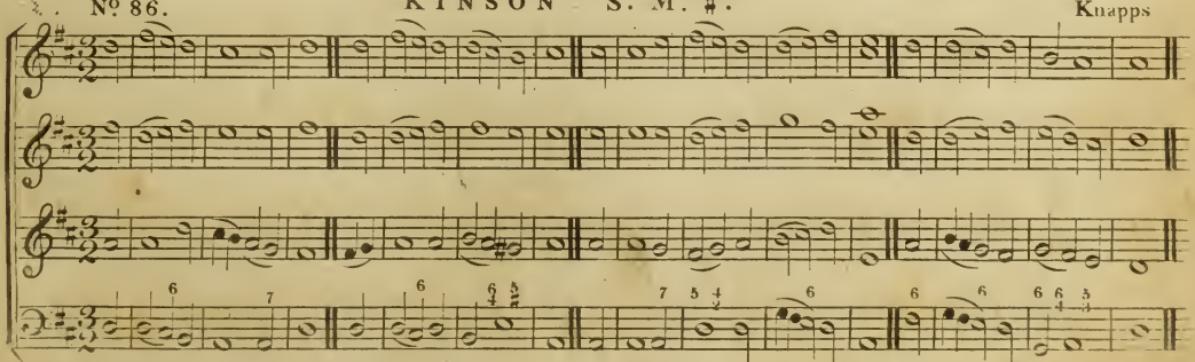


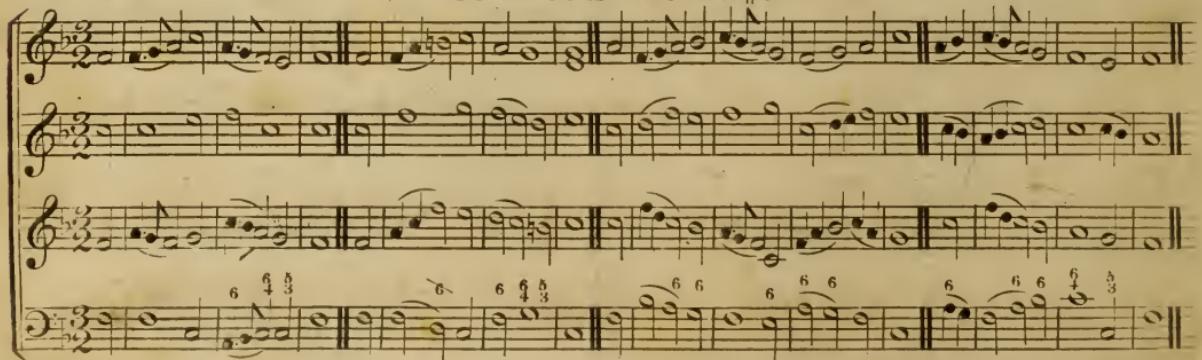
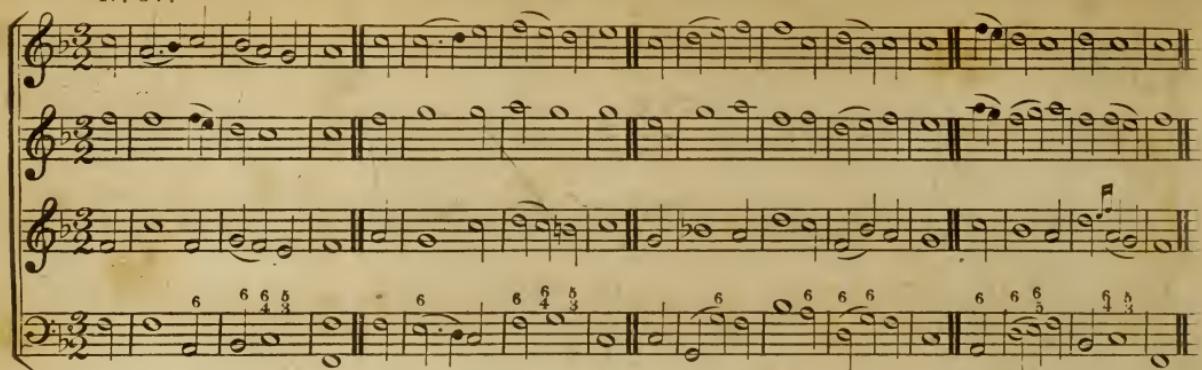
Nº 85.



KINSON S. M. #.

Knapps





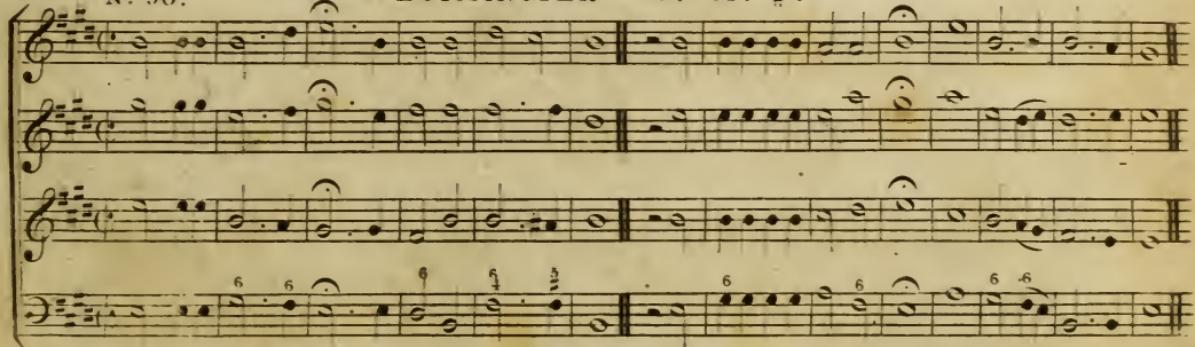
MANSFIELD S. M. ♯.

Nº 89.



Nº 90.

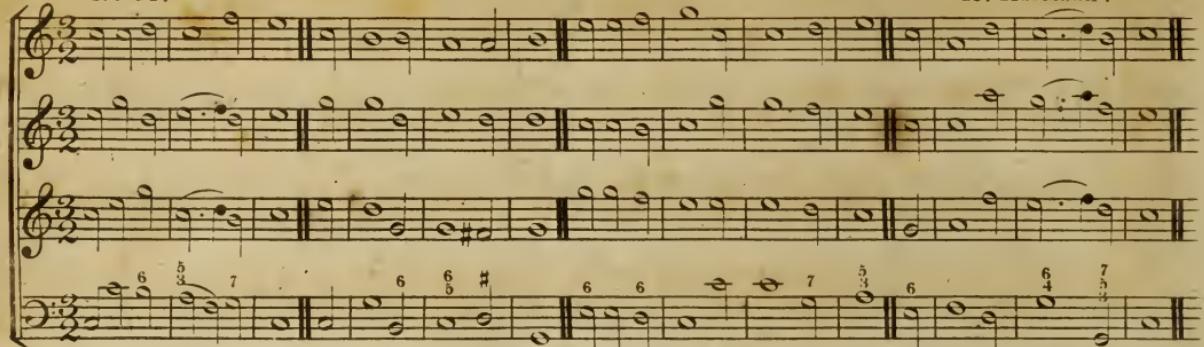
WESTMINSTER S. M. ♯.



BANKFIELD S. M. #.

Nº 91.

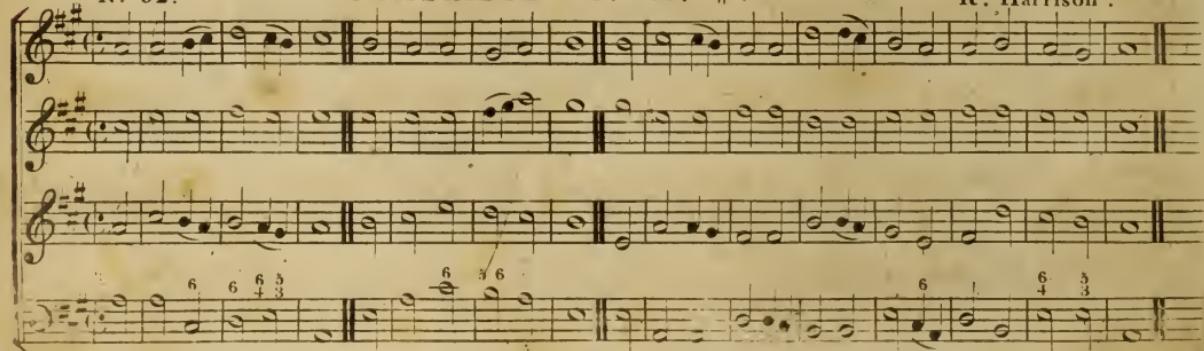
R. Harrison.



Nº 92.

CAMBRIDGE S. M. #.

R. Harrison.



NEWTON S. M. #.

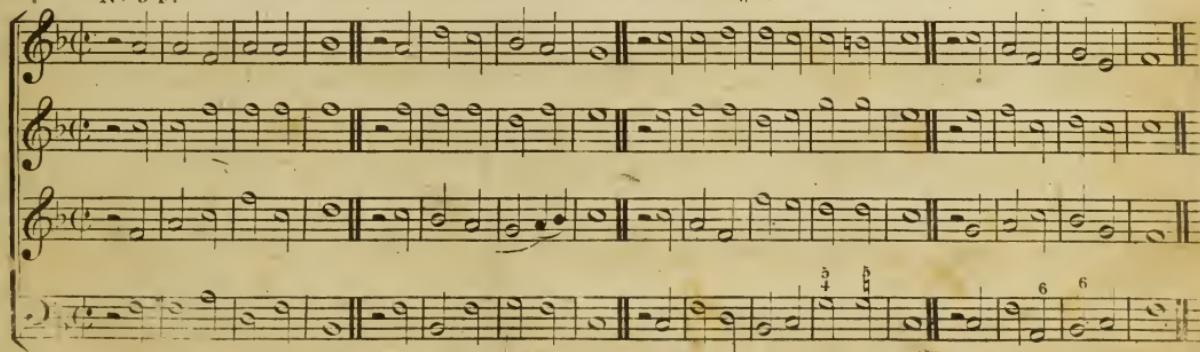
51

Nº 93.



Nº 94.

LEEDS S. M. #.



Vol. I

No. 95.

The God of Glory &c.

51

Nº 96.

I love the volumes of thy word; What light and joy those leaves afford, To Souls be nighted and dis-

trest, Thy precepts guide my doubtful way, Thy fear forbids my feet to stray, Thy promise leads my heart to rest.

NB. This tune may be sung as a long metre the 2 last lines being repeated. It may also be varied by the Counter & Bass being silent the 2 first lines & the Treble & Counter being silent the 3d & 4th lines.

Nº 98.

How p'ea'd and blest was I to hear the People cry, Come let us seek our God to day, Yes with a cheerful zeal We hasten to Zion

N.B. This Tune may be thus adapted to the Metre of the 148th

Lord of the worlds a - bove How pleasant and how fair Thy
dwellings of thy Love thy earthly temples are To
thine a - bode my heart - - as - pires With
warm de - sires - - to se my God

No. 99.

How pleasant 'tis to see Kindred and friends a-ree, Each in their proper station move.

And each fulfil their part With Sympathizing heart, In all the cares of life and love.

PROPER METRES IN THE SHARP KEY.

57

MONTAGUE P. M. ♫.

Nº 100.

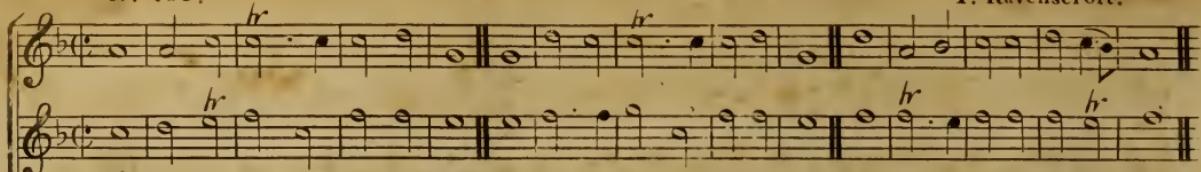
Not to our names thou only just and true Not to our worthless names is glory due Thy pow'r and grace thy truth & justice claim

Immortal honors to thy sovereign name Shine thro' the earth from heav'n thy blest abode Nor let the heathens say, "And where's your God?"

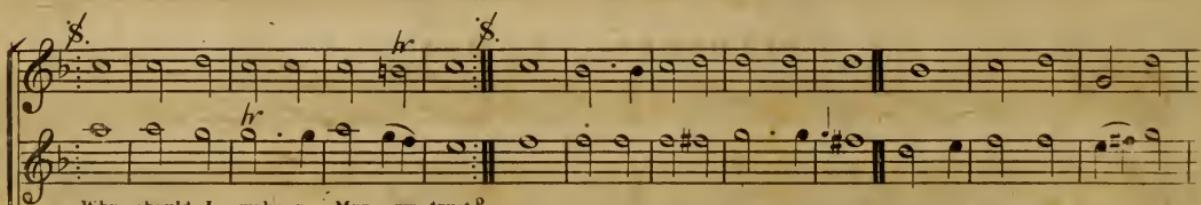
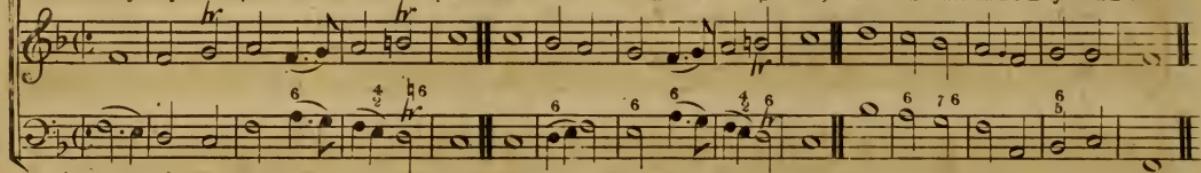
I am the Saviour, I th' Almighty God, I am the judge, ye heav'ns proclaim a - broad My just e-ter- nal sentence and de-
 clare Those awful truths that sinners dread to hear: Sinner in Zion trem-ble and re-tire; I doom the painted Hypocrite to fai-

DIDS BURY P. M. #.

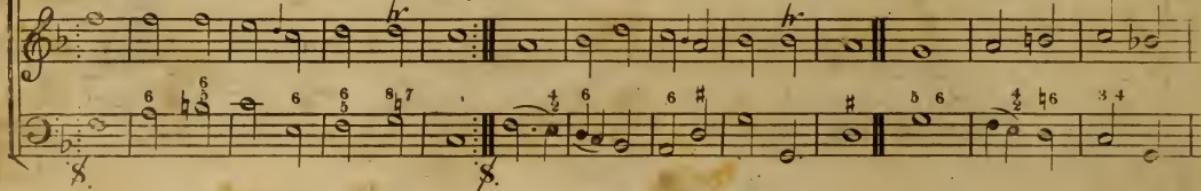
Nº 102.



I'll praise my Ma - ker with my breath; And when my voice is lost in death, Praise shall employ my no - ble power.
My days of praise shall ne'er be past, While life and thought and being last, Or im mortal-i-ty en - dures.



Why should I make a Man my trust? Vain is the help of flesh and blood; Their *breath de - parts, their
Prin - ces must die and turn to dust;



pomp and pow'r And thoughts all vanish in an hour Nor can they make their pro - mise good.

6 5 7 6 5 6 6 6 5 7 6 6 6 5 8 7 8 7

Nº 104.

STAMFORD P. M. #.

Dr. Green.

6 6 6 5

No. 105.

Mr Jennings.

Ye ho-ly souls in God re-joice, Your maker's praise be-comes your voice; Great is your theme your songs be new:

Sing of his name, his word, his ways, His works of nature and of grace, How wise and ho-ly just and true.

Nº 106.

Ye boundless realms of joy, Exalt your Makers fame, His praise your songs employ.

Above the starry frame, Your voices raise, Ye Cherubim and Seraphim to sing his praise.

V. 1. 1.

N^o 107.

Ye tribes of Adam, join with heav'n & earth & seas, And offer notes di-vine, To your Cre-a-tor's

praise, Ye ho-ly throng of Angels bright In worlds of light be-gin the song.

WATERFORD P. M. #.

65

N^o 108.

B. Milgrove.

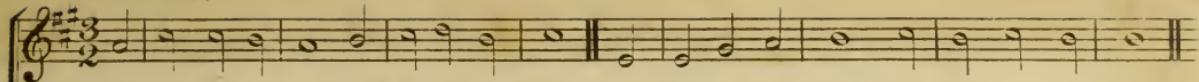
Handwritten musical score for 'WATERFORD P. M. #' featuring three staves of music and lyrics. The music is in common time, with various key signatures and time signatures indicated by numerals (4, 2, 6, 3) below the staff lines. The lyrics are as follows:

Praise the Lord who reigns above, And keep his courts be...low, Praise the Holy God of love, And all his greatness shew.

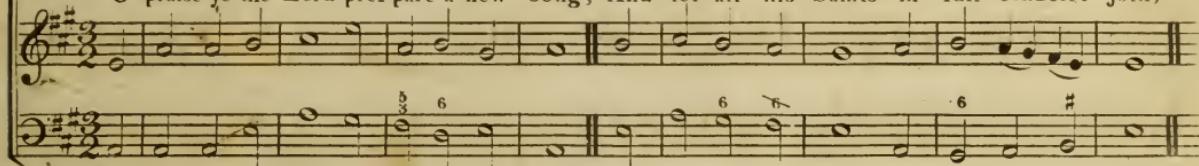
Praise him for his noble deeds, Praise him for his matchless pow'r. Him from whom all good proceeds, Let earth & heav'n a...dore.

The Lord Jehovah reigns, And Royal state main_tains, His head with awful glories crownd

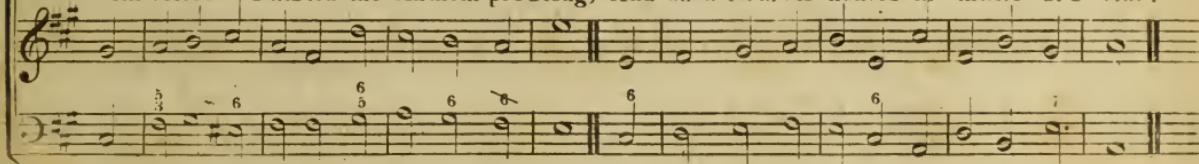
Ar_ray'd in robes of light, Be_girt with sov'reign might, And rays of Majes_ty a_ _round.

N^o 110.

O praise ye the Lord pre - pare a new song; And let all his Saints in full con - cert join,



With voices u - ni - ted the Anthem pro - long, And shew forth his honors in music di - vine.



GLoucester or the 31st - P. M. 8.

Nº 111.

Rd Allison.

COMMON METRES in the FLAT KEY.

NORTHAMPTON. C.M. b.

No. 112

Ye Islands of the Northern Sea Re-joice the Saviour reigns: His word like fire prepares the way And mountains melt to plains

ELY. C.M. b.

Thus saith the Lord, The spacious fields, And flocks & herds are mine, O'er all the Cattle of the hills I claim a right divine.

claim

MONMOUTH. C. M. b.

No. 114.

Handwritten musical score for 'MONMOUTH. C. M. b.' featuring four staves of music and lyrics. The music is in common time (indicated by 'C') and consists of four staves, each with a different key signature. The lyrics are integrated into the music, appearing below the staves. The score includes a title 'MONMOUTH. C. M. b.' and a number 'No. 114.'

He bowed to hear me cry,
I waited patient for the Lord,
He saw me resting on his word,
And brought - - - - - And brought - - - - - Sal - va - tion down.
And brought - - - - - And brought - - - - - Sal - va - tion nigh.

STROUD. C.M. \flat .

Music for three voices (Soprano, Alto, Bass) in common time. The key signature is one flat. The melody continues from the previous system. The lyrics are: "In sounds of glo---ry, sing. righteous, In sounds of glory sing of glo---ry sing. In sounds--- of glo---ry sing in sounds of glo---ry sing. In sounds of glo---ry sing in sounds of glo---ry sing." The music features various note values including eighth and sixteenth notes, and rests. Measure lines and repeat signs are present.

HARWICH. C.M. b.

No. 16.

Handwritten musical score for 'HARWICH' in C.M. b. time signature. The score consists of four staves of music with lyrics. The lyrics are as follows:

To keep his statutes still, To know & do his will.

O that the Lord would guide my ways, O that my God would grant me grace,

To keep his statutes still, To know & do his will.

Thy law upon my heart, Nor let my tongue indulge deceit, Nor act the Liars part.

O send thy Spirit down to write, Thy law upon my heart

No. 117.

With melody of sound record, say

Sing all ye nations to the Lord, Sing with a joyful noise; With melody of sound record His honour & your joys

With melody of sound record, say

With melody of sound record

to the pow'r that shakes the sky, How terrible art thou.

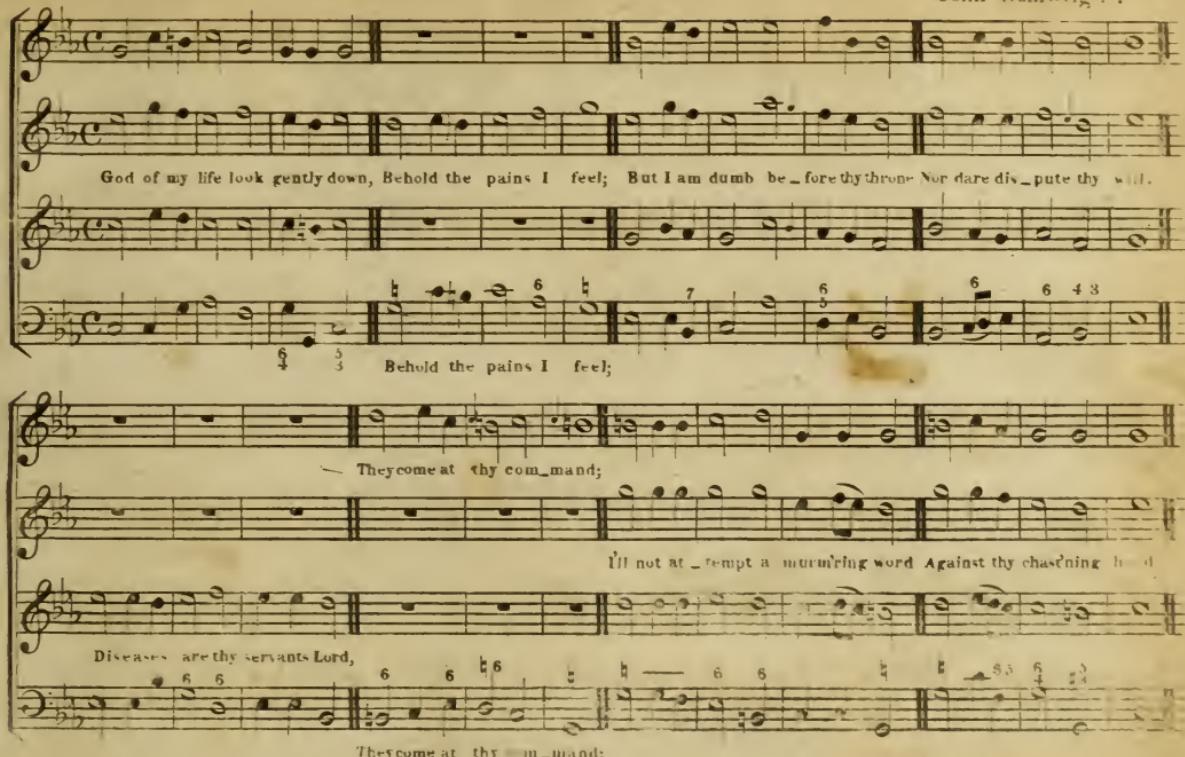
Say to the pow'r that shakes the sky, How terrible art thou Sinners before thy presence fly, Or attly feet they bow.

to the pow'r that shakes the sky, How terrible art thou

to the pow'r that shakes the sky, How terrible art thou

No 118.

In the sad day when troubles rose
 To God I cry'd with mourn-ful voice,
 And fill'd the night with
 I sought his gracious ear
 In the sad day when troubles rose
 fear
 My soul refus'd relief I thought on God the just & wise But thoughts im-crease my grief.
 Sad were my days and dark my nights My soul refus'd relief



John Wainwright.

Nº 120.

And thy deliverance send;

Con_sider all my sorrows, Lord,

My soul for thy salvation faints, When all my troubles end.

And thy de-liv'rance send;

Yet I have found 'tis good for me, To bear my Father's rod; Af flictions make me learn thy law, And live up-on my G-d,

A blank musical staff with 10 measures. Each measure contains a quarter note in the bass clef and a half note in the treble clef. The staff has 4 vertical bar lines and 3 measure repeat signs.

ASHTON, C. M. b.

Nº 121.

Nº 121.

Shine mighty God, on Bri - tain shine Shine mighty God on Britain shine, With beams of heavenly grace, *s.*

Shine mighty God on Bri - tain shine, Shine mighty God, on Bri - tain shine, *s.*

Shine, mighty God on Bri - tain shine Shine mighty God, Shine mighty God on Britain shine, With beams of heavenly grace, *s.* Re

Shine, mighty God, on Bri - tain shine Shine mighty God on Bri - tain shine, *s.* Reveal thy pow'r thro'

P. 12

Reveal thy coast - & & & &

thy pow'r all over casts Reveal thy coast - & & &

Reveal thy pow'r in all our coast, And show 6 6 And show 6 6 6 6 7 2 6 7 2

all Reveal thy And show thy smiling face & &

No. 122.

Music score for 'MALDEN' (C. M. b.) with three staves of music and lyrics in common time.

1st Staff (Treble Clef):

- Key: Common Time (indicated by 'C')
- Tempo: Moderate
- Notes: Whole, Half, Quarter, Eighth, Sixteenth, and Sixteenth-note patterns.
- Lyrics (repeated in the 2nd and 3rd staves):

 - In long complaints before his throne I pour'd out all my grief.
 - To God I made my sorrows known; From God I sought relief;
 - In long complaints before his throne, My
 - My soul was overwhelmed with woes. My heart began to break
 - My God who all my burthens know, He knows the way I take.
 - My soul was overwhelmed with woes My heart began to break;

2nd Staff (Bass Clef):

- Key: Common Time (indicated by 'C')
- Tempo: Moderate
- Notes: Whole, Half, Quarter, Eighth, Sixteenth, and Sixteenth-note patterns.

3rd Staff (Bass Clef):

- Key: Common Time (indicated by 'C')
- Tempo: Moderate
- Notes: Whole, Half, Quarter, Eighth, Sixteenth, and Sixteenth-note patterns.

COMMON METRES IN THE SHARP KEY.

79

CARLISLE C. M. ♯.

No 123.

Handwritten musical score for 'Common Metres in the Sharp Key' featuring four staves of music with lyrics in common time. The score consists of four staves, each with a treble clef, a key signature of one sharp, and a common time signature. The lyrics are as follows:

Let children hear the mighty deeds, Which God perform'd of old, Which in our younger years we saw
 And
 which our Fathers told. And which our Fathers told And which our Fathers told.
 And which our Fathers told And
 which our Fathers told. And which our Fathers told And which our Fathers told.

Vol. I.

N^o 124.

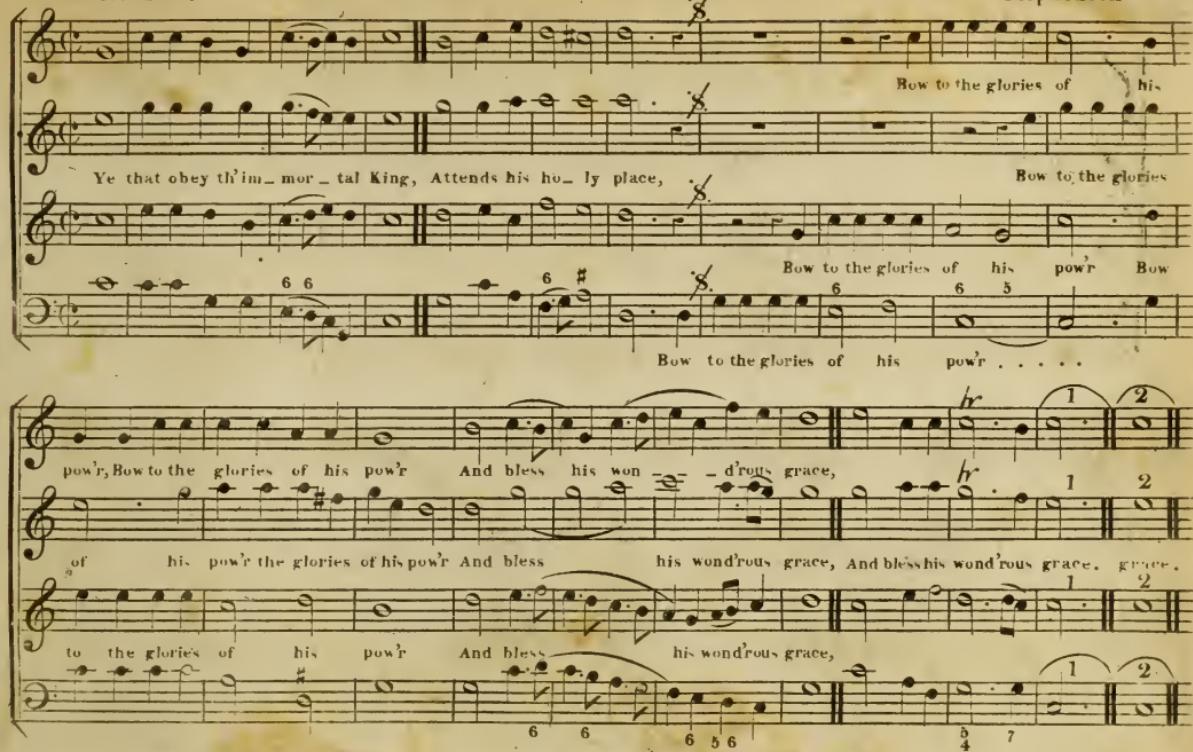
Dr Hayes.

The earth for e - ver is the Lord's With A - dams num'rous race
 He rais'd its arches
 He rais'd its arches on the floods,
 He rais'd its arches on the floods, And built it on the seas.
 rais'd its ar - ches on the floods He
 on the floods, He rais'd is ar - ches on the floods,

GUILDFORD C. M. #.

Nº 125.

Stephenson



A - wake ye Saints to praise your King, Your sweetest passions raise,
 Your pious pleasure, while you sing, Increasing with the praise.

A - wake ye Saints to praise your King, Your sweetest passions raise,
 Your pious pleasure, while you sing, Increasing with the praise.

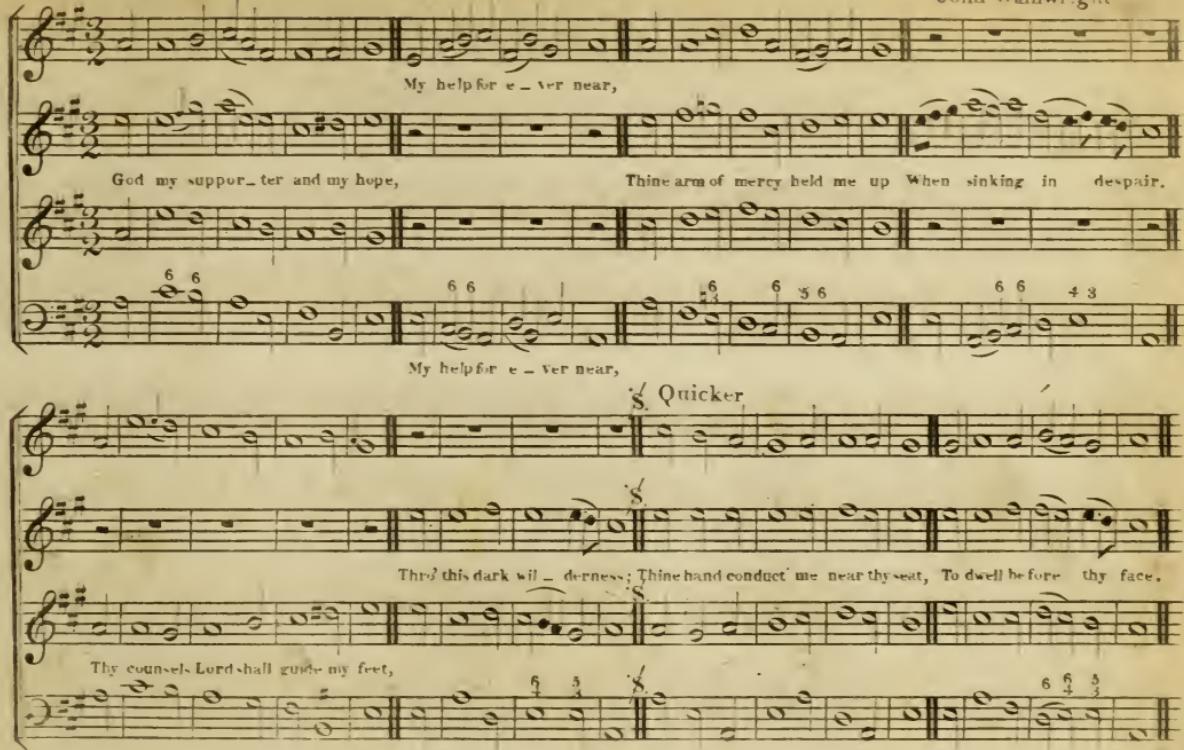
Great is the Lord & works unknown, Are his di - vine em - ploy, But still his Saints are near his throne His treasure & his joy.

6 6 7

READING C. M. 3.

Nº 127.

John Wainwright



Songs of immortal praise belong To my almighty God; He has my heart & he my tongue, To spread his name broad. How great the works his hand has wrought How glorious in our sight. And Men in every age have sought His wonders with delight.

SHREWS BURY. C.M. ♫.

John Wainwright.

No. 129.

And in his strength rejoice, When his salva-tion is our theme,

Exalt-ed be our voice,

Sing to the Lord Jehovah's name, When his salva-tion is our theme,

With thanks approach his awful sight, And Psalms of honor sing Quick

The Lord's a God of boundless might, The whole Creation's King

With thanks approach his awful sight,

BATH CHAPEL. C.M. ♫.

B. Milgrove.

No. 130.

Who shall in-hab-it on thy hill O God of hol-li-ness?
Whom will the Lord ad-
mit, Whom will the Lord ad-
mit to dwell, So near his throne of grace?
Whom will the Lord ad-
mit, to dwell Whom will the Lord ad-
mit to dwell, So near his throne of grace?

Whom will the Lord ad-
mit, Whom will the Lord ad-
mit to dwell, So near his throne of grace?
Whom will the Lord ad-
mit, to dwell Whom will the Lord ad-
mit to dwell, So near his throne of grace?

Ver. 2.

Whom will the Lord

SCARBOROUGH. C.M. #.

N^o 131.

Give thanks to God the sovereign Lord: His mercies still endure, And be the King of Kings adored. His truth is ever sure.

N^o 132.

WHITWORTH. C. M. #.

Let every tongue, :S: uphold the weak,
 Thou sovereign Lord of all, :S: And raise the poor & fill
 thy goodness speak, :S: Thy strength in hands, ; 8 7 6

WHITBY. C.M. ♫.

No. 133.

Davenport

Tis heav'n to see his smiling face Tho' in his earthly courts.
 My Soul how lovely is the place To which thy God resorts.

Therethe great monarch of the skies, His saving pow'r displays, And light breaks in up.on our eyes, With kind & quickning rays.

GAINSBOROUGH. C.M.‡.

Nº 134.

In God's own house in God's own house pronounce his praise, His grace he there

In Gods own house pronounce his praise, His grace he

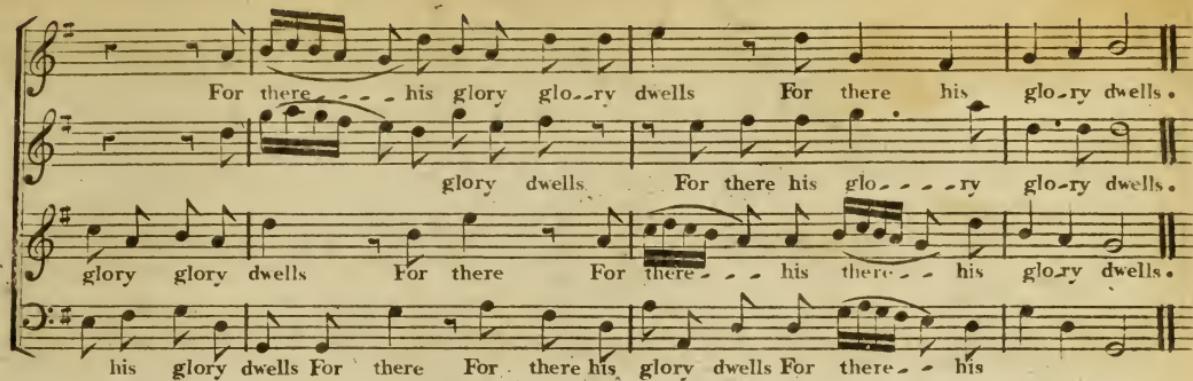
In God's own house pronounce - - - - - pronounce pronounce his praise,

In Gods own house - - - pronounce his praise, His grace he there

there reveals, To heav'n your joy and wonder raise,

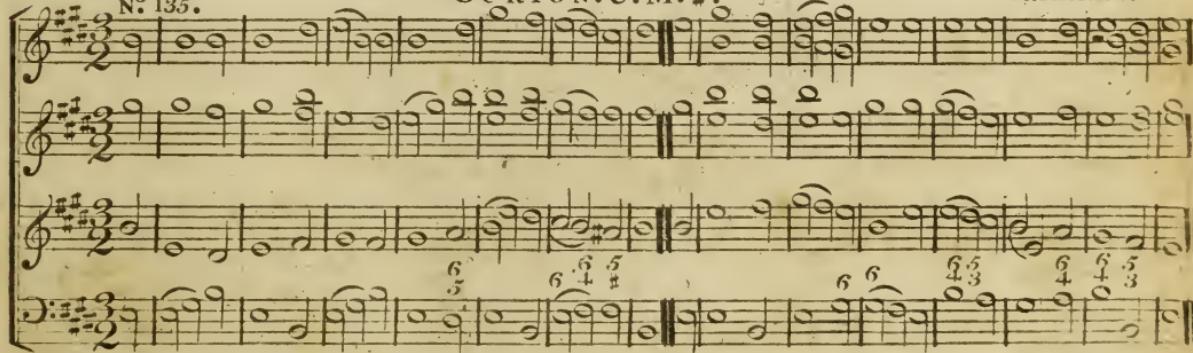
For there his

For these



GORTON. C.M. #.

R. Harrison.

N^o 135.

BIRMINGHAM. C. M. #.

Greatrix.

Nº 136.

This is the day,

This is the day the Lord hath made the Lord hath made the Lord hath made the

This is the day This is the day,

This is the day This is the day the day,

calls the hours his own. Let heav'n - re - joice - - let earth be glad.

Let heav'n - - re - - joice let

And praise surround the throne And
 And praise surround the
 earth be glad Let heav'n rejoice let earth be glad And
 And
 praise surround the throne the throne And praise surround the throne.
 And praise surround the throne And praise surround the throne.
 And praise surround the throne the throne And praise surround the throne.
 And praise surround the throne And praise surround the throne.
 And praise surround the thrones And praise surround the throne.

No. 137.

Give thanks to God the sovereign Lord, His mercies still endure, And be the King of Kings a- z- zord, His truth is e- ver sure, What wonders hath his wis- dom done, How mighty is his hand, Heav'n earth and Sea, earth and Sea, earth and Sea, he fram'd a- lone, How wide is 6

his command, Hallelujah Hallelujah
 Hal- le lu jah Hal- le lu jah

Hallelujah Hallelujah Hal- le lu jah

LONG METRE in the FLAT KEY.

BRIDGEWATER. L.M. b.

N^o 138.

Happy the Man whose cautious feet Shun the broad way,
Whohates the place where Atheists meet And fears to talk,
Shun the broad way,
And fears to talk,

That Sinners go that Sinners go.
as scoffers do as scoffers do.

He loves to employ his morning light, A-mongst the statutes of the Lord.
And spends the wake-ful hours of night, With pleasure pond'ring o'er the word.

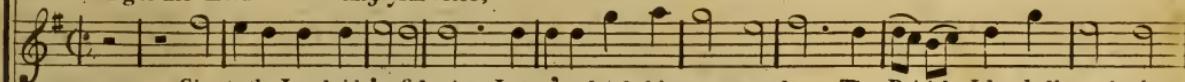
LONG METRES in the SHARP KEY.

CHESTER. L.M. $\frac{2}{2}$.

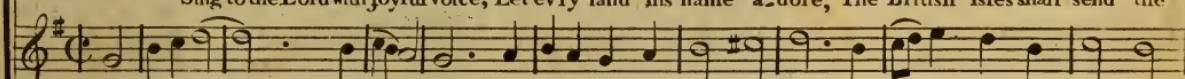
No. 139.



Sing to the Lord with joyful voice,



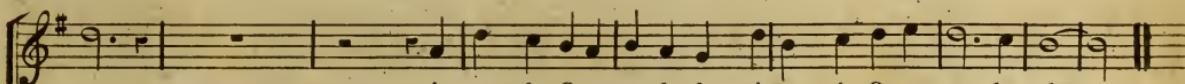
Sing to the Lord with joyful voice, Let evry land his name adore, The British Isles shall send the



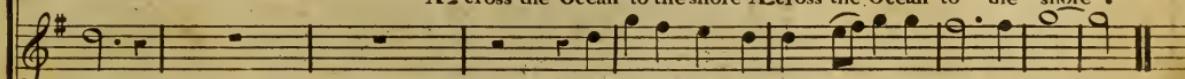
Sing to the Lord with joyful voice,



Sing to the Lord with joyful voice,

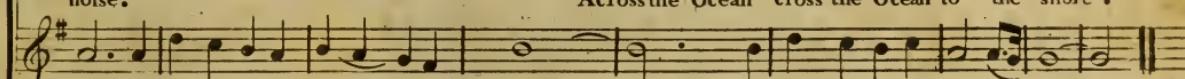


Across the Ocean to the shore Across the Ocean to the shore.

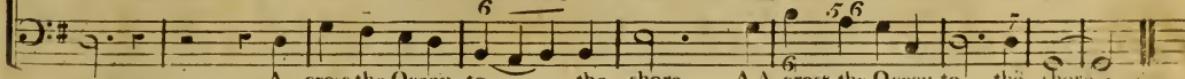


noise.

Across the Ocean cross the Ocean to the shore.



Across the Ocean to the shore Across the Ocean to the shore.



Vol. I.

Across the Ocean to the shore Across the Ocean to the shore.

SUNDERLAND. L.M. #.

No. 140.

Give to our God immortal praise, Mercy and truth are all his ways:
 Give to the Lord of Lords renown, The King of Kings with glory crown:
 Wonders of grace to God belong, Repeat his mercies in your song.
 His mercies ever shall endure, When Lords and Kings shall be no more.

Wonders &c.

N.B. In the 136th Psalm Dr. Watts, let the 3^d, 5th & 7th verse be sung as verse the first; and the 4th, 6th & 8th be sung like the second verse. This tune may also be adapted to the 104th Psalm L.M. taking the two additional lines for the following Chorus thus in the principal part, "Great is the Lord what tongue can frame, An equal honor— an equal honor— honor to his name, — equal honor to his name. Great is the Lord what tongue can frame, An equal honor to his name."

Re - peat his mercies
 His mercies e - ver Re - peat his mercies
 His mercies e - ver
 Wonders of grace to God belong Repeat his mercies
 His mercies e - ver shall endure His mercies e - ver
 Re - peat his mercies
 His mercies e - ver
 mercies in your song,
 e - ver shall en - dure

6 5
 4 3

His mercies in your song,
 e - ver shall en - dure

Wonders of Grace, to God be long Re - peat his mer - cies in your song.
 When Lords and Kings, are known no more When Lords and Kings are known no more

6 6

No. 141.

The Lord my Shepherd is I shall be well supply'd I shall be well supply'd,
 The Lord my Shepherd is I shall be well supply'd, Since he is mine and
 The Lord my Shepherd is I shall be well supply'd be well supply'd,
 The Lord my Shepherd is I shall be well supply'd,

What can I want beside,
 I am his What can I want beside. beside, What can I want beside What can I want beside.
 What can I want beside What can I want beside, What can I want beside,
 What can I want beside - - - What can I want beside, - - -

HEREFORD. S. M. b.

Nº 142.

Handwritten musical score for 'The Gloomy Vale' featuring four staves of music with lyrics. The score includes a title page with the title 'The Gloomy Vale' and 'A Ballad' by 'W. H. Davies'. The lyrics are as follows:

Behold the gloomy vale Which thou my soul must tread Which thou my soul must tread Beset with terrors fierce & pale

That leads thee to the dead That leads thee to the dead That leads thee to the dead.

The music is in common time, with various key signatures (G major, C major, F major, B-flat major) and time signatures (6/8, 4/4). The score is written on four staves, with the bass staff having a unique note head style.

PARTICULAR METRE in the FLAT KEY.

102

N^o 143.EXETER. P. M. $\frac{5}{4}$.

R. Harrison.

The Lord my pasture shall prepare And feed me with a Shepherds care The Lord my pasture shall pre-
 ... pare And feed me with a Shepherds care His presence shall my wants sup - ply His presence shall my wants sup -

6 5 6 6 5
4 2 4 4

6 6 6 3

ply my wants supply And guard me with a watch ful eye His presence shall my wants supply And guard me

with a watchful eye my noon day walks he shall at tend And all my midnight hours de tend.

6 6 4 4 3

PARTICULAR METRES IN THE SHARP KEY

STOCKPORT. P. M. #.

J.Wainwright.

Nº 144.

N^o 145.

And when my voice is lost in death,
I'll praise my maker with my breath
Praise shall employ my nobler
My days of praise shall ne'er be past
While life and thought & be - ing last Or im-mor-ta - li-ty endures.

5 6 6 6 6 6 7

No. 146.

The Lord my pasture shall pre-pare, And feed me with a Shepherds care His presence
 shall my wants sup-ply, And guard me with a watch-ful eye.

My noon day walks he shall at-tend, And all my mid-night hours de-fend

No. 147.


 The dwellings of thy love
 Lord of the worlds a_ bove how pleasant & how fair The dwellings of thy love Thine earthly temples are,
 The dwellings of thy love Thine
 Thine earthly temples are
 To thine abode my heart aspires With warm desires to see my God With warm &c; my God
 Thine earthly temples are To thine abode my heart aspires

No 148

R. Harrison.

Ye tribes of Adam join With heav'n & earth & seas And offer notes di - vine . . . To your Creators praise.

Ye holy throng Of Angels bright In worlds of light begin the Song Ye holy throng Of Angels bright In worlds of light begin the Song.

6 6 5 7 # 6 5

No. 149.

Stephenson.

In God's own house pronounce God's own house pronounce his praise,
 In God's own . . . pronounce pronounce his praise, His grace He there reveals
 In God's own house pronounce his praise In God's own house own house pronounce his praise,
 In God's own house pronounce his praise God's own house pronounce his praise, T.

To heav'n your joy & wonder raise For there his glory dwells For dwel
 To heav'n your joy & won - - - der raise For there his glory dwells . . . For glory there dwel
 To heav'n your joy & wonder raise To heav'n your joy & wonder raise For dwel
 heav'n your joy & wonder raise To won - - - der raise For there dwel

N° 150.

Hallelu - - - - - jah
Hallelu - - - - - jah Praise the Lord.
Hallelu - - - - - jah

EASTER HYMN. P.M. 2.

111

N^o. 151.

Jesus Christ is risen to day Hal - - le - lu - jah. Our triumphant holy day Hal - - le - lu - jah.

43

6 5 6 4 3 6 6 6 4 3 6 5 6 4 3

Who so lately on the cross Hal - - le - lu - jah. Suf - ferd to redeem our loss Hal - - le - lu - jah.

6 6 6 4 2 6 6 6 4 3

HALLELUJAH CHORUS FROM THE MESSIAH.

Nº 152.

Handel.

N. 152. Handel.

Hal - le - lu_jah Hal - le - lu_jah Halle - lu_jah Halle -
Hal - le - lu_jah Hal - le - lu_jah Halle - lu_jah Halle -
Hal - le - lu_jah Hal - le - lu_jah Halle - lu_jah Halle -
Hal - le - lu_jah Hal - le - lu_jah Halle - lu_jah Halle -
Hal - le - lu_jah Hal - le - lu_jah Halle - lu_jah Halle -
Hal - le - lu_jah Hal - le - lu_jah Halle - lu_jah Halle -
- lu_jah Hal - le - lu_jah Hallelujah Halle - lu_jah Halle - lu_jah Hallelujah Hal - le - lu_jah
- lu_jah Hal - le - lu_jah Hallelujah Halle - lu_jah Halle - lu_jah Hallelujah Hal - le - lu_jah
- lu_jah Hal - le - lu_jah Hallelujah Halle - lu_jah Halle - lu_jah Hallelujah Hal - le - lu_jah
- lu_jah Hal - le - lu_jah Hallelujah Halle - lu_jah Halle - lu_jah Hallelujah Hal - le - lu_jah
- lu_jah Hal - le - lu_jah Hallelujah Halle - lu_jah Halle - lu_jah Hallelujah Hal - le - lu_jah

For the Lord God omnipotent reigneth Halle_lujah Hallelujah Halle_lujah Hallelujah

For the Lord God omnipotent reigneth Halle_lujah Hallelujah Halle_lujah Hallelujah

For the Lord God omnipotent reigneth Halle_lujah Hallelujah Halle_lujah Hallelujah

For the Lord God omnipotent reigneth Halle_lujah Hallelujah Halle_lujah Hallelujah

Halle_lujah Hallelujah Halle_lujah Hallelujah

For the Lord God omnipotent reigneth Halle_lujah Hallelujah Halle_lujah Hallelujah

For the Lord God omnipotent reigneth Halle_lujah Hallelujah Halle_lujah Hallelujah

For the Lord God omnipotent reigneth Halle_lujah Hallelujah Halle_lujah Hallelujah

For the Lord God omni - - - potent reign - - - eth Hallelujah Halle
 Hallelujah Hallelujah Hallelujah Hallelujah Hallelujah Hallelujah
 Hallelujah Hallelujah Hallelujah Hal - le - lu - - jah Hallelujah For
 Hallelujah For

lujah Hallelu - jah Hallelu - jah Hal - le - lu - jah Hallelujah Hallelujah Hallelujah
 Hal - le - lu - jah Hallelujah Hal - le - lu - jah Hallelujah Hallelujah
 the Lord God omni - - - potent reign - - eth Hallelujah Hallelujah Hallelujah
 the Lord God omni - - - potent reign - - eth Hallelujah Hallelujah

Halle-lu-jah Halle-lu-jah Halle-lu-jah Hallelujah Hal-le-lu-jah Hal-
 For the Lord God om-ni-po-tent reign-eth Halle-lu-jah
 For the Lord God om-ni-po-tent reign-eth Hal-
 Halle-lu-jah Halle-lu-jah Halle-lu-jah Hal-le-lu-jah Halle-lu-jah Hal-

le lu-jah The Kingdom of this world
 Hal le lu-jah The Kingdom of this world
 le lu-jah The Kingdom of this world
 - lu-jah Hal le lu-jah The Kingdom of this world

is be - come the Kingdom of our Lord and of his Christ and of his Christ
is be - come the Kingdom of our Lord and of his Christ and of his Christ
is be - come the Kingdom of our Lord and of his Christ and of his Christ
is be - come the Kingdom of our Lord and of his Christ and of his Christ and he shall (

and he shall

and he shall reign for e - ver and e - - ver and he shall

reign for ever & e - ver for ever and e - ver and he shall reign and he shall reign for

and he shall reign for e - ver and e - ver King of
 reign for e - ver and e - ver for e - ver and e - ver for e - ver and e - ver King of
 reign for e - ver and e - ver and he shall reign for ever and e - ver
 ever and ever for ever for ever and e - ver and e - ver for ever and e - ver

King - and Lord of Lords King of
 King - and Lord of Lords
 for ever and ever Hallelujah Halle - lu - jah for ever and ever Hallelujah Halle - lu - jah
 for ever and ever Hallelujah Halle - lu - jah for ever and ever Hallelujah Halle - lu - jah

King's . . . and Lord of Lords King of Kings
 for ever & ever Hallelujah Halle_lujah , for ever & ever Hallelujah Hallelujah for ever &
 for ever & ever Hallelujah Halle_lujah for ever & ever Hallelujah Hallelujah for ever &
 6 6 6 6 for ever & ever Hallelujah Hallelujah for ever & ever Hallelujah Hallelujah for ever &
 for ever & ever Hallelujah Halle_lujah for ever & ever Hallelujah Hallelujah for ever &

 and Lord of Lords . . . & Lord of Lords & he shall reign
 ever Hallelujah Halle_lujah King of Kings & Lord of Lords & he shall
 ever Hallelujah Halle_lujah King of Kings & Lord of Lords & he shall reign & he
 ever Hallelujah Halle_lujah King of Kings & Lord of Lords & he shall reign for e - - ver and

and he shall reign for e_ver & e_ver
 for ever & ever
 reign & he shall reign shall reign for e_ver & e_ver King of Kings for ever & ever & Lord of
 shall reign & he shall reign for e_ver & e_ver King of Kings . . . & Lord of
 e_ver & he shall reign for e_ver & ever King of Kings for ever & ever & Lord of

Hallelujah Hallelujah and he shall reign for ever & ever & e_ver King of Kings & Lord of Lords
 Lord Hallelujah Hallelujah and he shall reign for ever & e_ver King of Kings & Lord of Lords
 Lords . . . and he shall reign for ever & ever & e_ver King of Kings & Lord of Lords
 Lord Hallelujah Hallelujah and he shall reign for ever & ever & e_ver King of Kings & Lord of Lords

King of Kings and Lord of Lords and he shall reign for ever and e- ver King of Kings and Lord of

King of Kings and Lord of Lords and he shall reign for ever and e- ver forever and e- ver for e- ver and

King of Kings and Lord of Lords and he shall reign for ever and e- ver for ever and e- ver for e- ver and

King of Kings and Lord of Lords and he shall reign for e- ver and ever and e- ver forever and e- ver for e- ver and

Lords Halle - lu - jah Hal - le - lu - jah

e - ver Halle - lu - jah Hal - le - lu - jah

e - ter Halle - lu - jah Hal - le - lu - jah

e - ver Halle - lu - jah Hal - le - lu - jah

PRINTED BY
SOHO SOFT
LONDON

